

Indexed

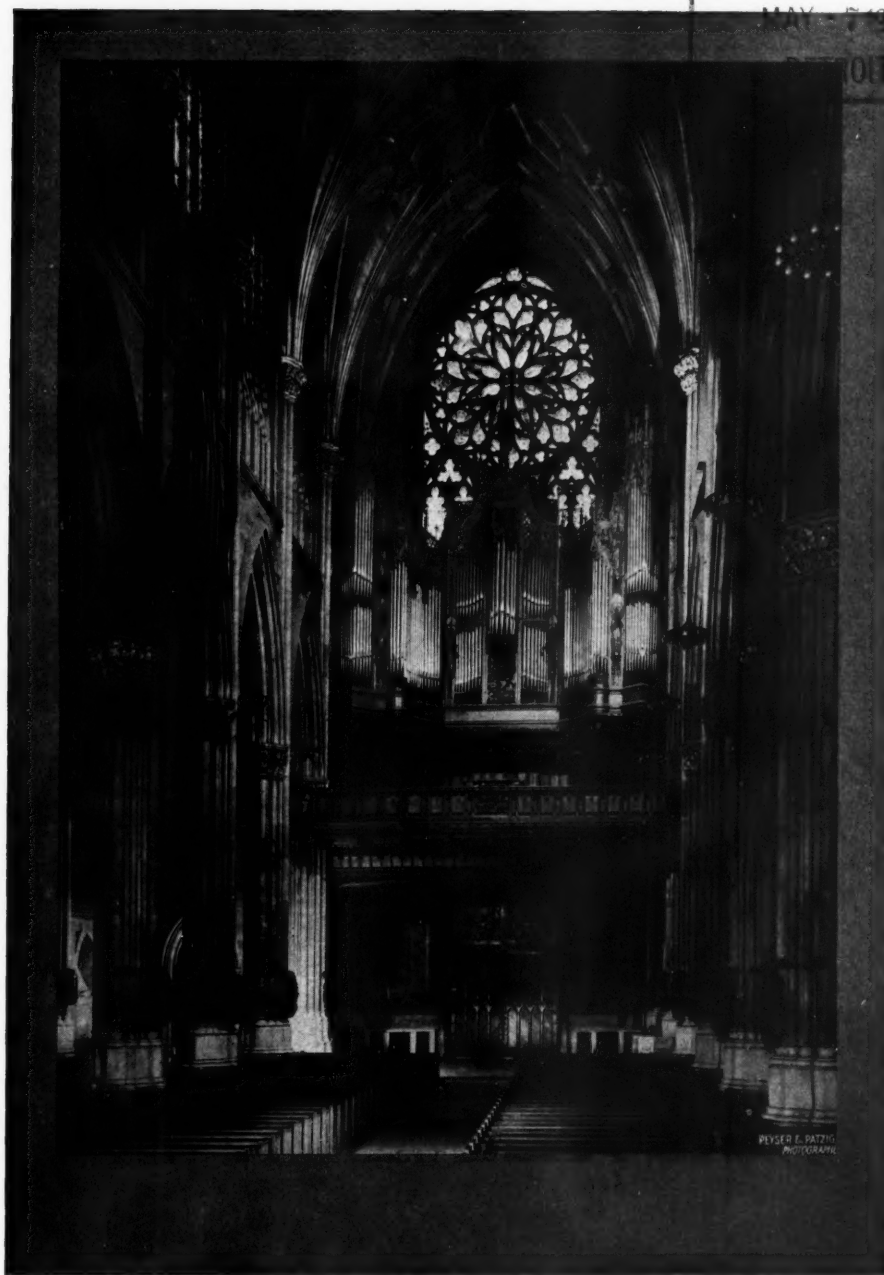
The disappearance of the sturdy, independent-minded, freedom-loving individual and his replacement by a servile mass mentality is the greatest human menace of our time.
—Jan Christiaan Smuts
Field Marshal

MUSIC & DRAMA

PUBLIC LIBRARY

MAY - 7 1943

OUT



ST. PATRICK'S CATHEDRAL, NEW YORK
The high rear gallery where Pietro A. Yon directs his choir of men and plays the 4-162 Kilgen installed in 1930
The Cathedral was built in 1879

The American Organist

MAY, 1943

Vol. 26, No. 5 - 25¢ a copy, \$2.00 a year

26-5-97
Thirteenth War-Limited Issue

*"The music in
my heart I bore
Long after it was
heard no more."*

— Wordsworth

MUSIC, to become immortal, requires even more than the genius of its composer. Glorious though its melody be, to reach the depths of men's hearts and live there, it must have the inspired touch of the artist and a true richness of expression.

And it requires an instrument exquisitely made, indeed, to respond with flawless fidelity to the artist's command. Such an instrument is the world-renowned Möller organ, perfected by tonal engineers in a responsiveness so vivid that the organist can call forth with assurance the most delicate pianissimos or the most climactic crescendos.

Music lovers who appreciate such faithful production will be glad to know that, even though Möller is engaged wholly in war work, they have been able to retain their trained technicians and skilled craftsmen. When they are again building organs Möller instruments will, more than ever, excel in tone and responsiveness.

M.P. MÖLLER

THE ARTIST OF ORGANS • THE ORGAN OF ARTISTS

HAGERSTOWN, MARYLAND

BUY U. S. WAR BONDS

AUSTIN ORGANS, INC.

Organ Architects and Builders

HARTFORD, CONN.

Represented by

J. E. Austin.....Riverview Drive, Suffolk, Va.
Calvin Brown.....4539 North Richmond St., Chicago, Ill.
Herbert Brown.....522 Fifth Ave., New York, N.Y.
P. S. Fanjoy.....P. O. Box 159, Winston-Salem, N.C.
Ernst Giesecke.....P. O. Box 234, Honolulu, Hawaii
J. B. Jamison.....Los Gatos, California
Kansas City Organ Service & Supply Co.

4113 Pennsylvania, Kansas City, Mo.
Shewring Organ Service.....15400 Lydian Ave., Cleveland, Ohio
Roy E. Staples.....Box 155, Decatur, Ga.
J. J. Toronto.....34 "A" St., Salt Lake City, Utah
C. J. Whittaker.....5321 Eighth Ave. N.E., Seattle, Washington
Samuel R. Warren.....172 Connecticut Ave., West Haven, Conn.

For the last two years we have been mostly engaged in war production. We look forward however with confidence to the resumption of our normal work as organ builders when peace again prevails.

**CASAVANT BROTHERS
LIMITED**

ST. HYACINTHE, P. Q., CANADA

E S T A B L I S H E D I N 1 8 8 0

Foreign **ORGAN MUSIC** (Not Obtainable Since the War)

**NOW PUBLISHED
FOR THE FIRST TIME
IN
AMERICAN EDITIONS**

MULET, H. Esquisses Byzantine
Album of 10 Pieces..... \$2.50
BONNET, J. Romance Sans Paroles..... .75
KARG-ELERT, S. Angelus, Op. 27, No. 5..... .50

This Series Is To Be Continued

For Your Complete Catalog of Organ Music, Write
EDWARD B. MARKS MUSIC CORPORATION
R. C. A. Building • Radio City • New York

John Finley Williamson

announces

Master Classes

for

**Organists, Choirmasters, and Supervisors
and Summer Camps for
High School and Junior College Students**

at

**Northfield Seminary
East Northfield, Massachusetts**

July 26 — August 15, 1943

Dr. Alexander McCurdy will accept a limited
number of organ pupils

Address all inquiries to

J. F. Williamson

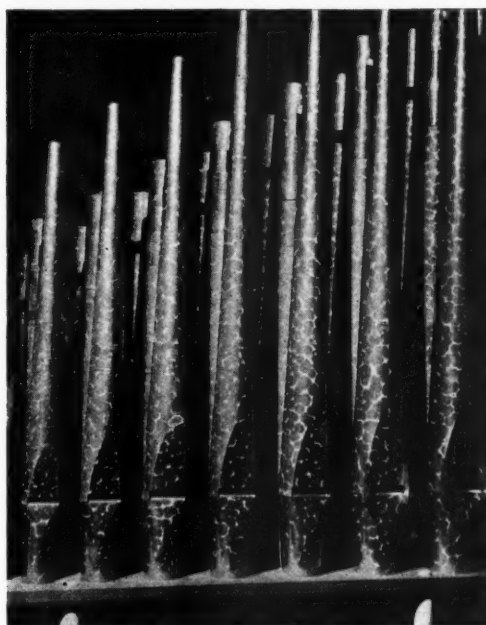
**WESTMINSTER CHOIR COLLEGE
Princeton, New Jersey**

★ ★ ★ ★ ★ ★ ★ ★
**In place of
chimes and
other celestial
instruments
for saving
souls, J. C.
Deagan, Inc.
is now making
articles of
armament for
destroying heels.**



★ ★ ★ ★ ★ ★ ★ ★

26-5-99



GRAVE PEDAL MIXTURES

The usual pedal mixture is employed to clarify or brighten the tone of the pedal division. As well, mixtures may be designed to produce various tone colors or to give effects of low pitch.

On the manual divisions the mixtures usually aid the 8, 4, and 2 foot harmonic series. On the pedal the 8, 16, or 32 foot series may be similarly reinforced.

To produce a thirty-two foot pitch from mixture ranks, but four or five sets of pipes are necessary—and the longest pipe is less than six feet in length!

The quality of the resultant tone may be adjusted to flue or reed tone—and its quantity may be large or small according to the requirement. Due to the short length of the pipes involved, the speech is as rapid as that of pipes on the manual divisions.

■
**AEOLIAN-SKINNER
ORGAN COMPANY, Inc.**

**G. DONALD HARRISON, Presidents
WILLIAM E. ZEUCH, Vice Presidents**

**Factory and Head Office
BOSTON, MASS.**

REPERTOIRE AND REVIEWS

Prepared With Special Consideration for the Average Organist

General Service Music

A—"Early American Hymntunes," ed.C.Buchman, 13p. 7 pieces, c. (Music Press, 25¢). Both music and text from various 19th century American sources. There is a page of interesting notes by Mr. Buchman. Here we have hard music with none of the graces to give it warmth or appeal, therein perhaps reflecting the privations and hardships that faced our forefathers in founding this nation of ours. Judged by modern standards, these tunes are rather a stiff dose, but the publishers have performed a valuable service in publishing them; certainly every serious program-maker owes it to himself to buy an inspection copy and determine for himself when and where these bits of early-American church music can fit into his schedule.

AW2—Dr. Edward Shippen BARNES: "Song of Courage," A, 5p. e. (J. Fischer & Bro., 15¢). Text by J. Montgomery. A combination of graceful melody & harmony in some sections, contrasted with more rigorous themes elsewhere; no men required and therefore good for these days. Might be doubly effective if divided adroitly between a junior choir singing parts of it and the women singing the other sections.

*AW3S—Dutch, ar.C.Lefebvre: "Forever Free," Bf, 6p. me. (Galaxy, 15¢). F.Downey text. A rather graceful old melody and a text dealing with the modern American idea of being grateful to God for what we have and wanting to share it with needy nations not similarly blessed.

A—John GOSS: "O Savior of the world," Af, 6p. u. e. (Summy, 12¢). The old familiar and popular anthem in a new printing. What need a reviewer say about any new issue of an anthem as well known and popular as this one?

A4+—Alexander GRETCHANINOFF: "Vouchsafe O Lord," 11p. u. me. (Galaxy, 16¢). Text for an evening service, and music of a grand order, often doing what you least expect next, but always making it musical and convincing. Music like this can't be written until you have not merely developed a technic for putting your thoughts down in music notation but also have a heart that feels a musical message worth putting down. Music can't be written merely because a composer wants to; it must have something solid behind it; this anthem does. An excellent anthem which every good choir should use.

A1—Richard PURVIS: "Jubilate Deo," Ef, 5p. o. e. (Sprague-Coleman, 15¢). Text in English. Something rather unusual and good, though those top G's shouldn't be there in unison singing; in the first two appearances they can be overcome by merely holding the D's instead, and in the third appearance they can also be avoided easily. It makes a really good setting for any choir. Mr. Purvis is now Corporal Purvis.

A8—R. S. STOUGHTON: "Seek Him that maketh the seven stars," 8p. me. (Birchard, 16¢). Bible text. Needs a good baritone for brief solo, and a choir able to do four-part work in women's voices and in men's. First we have a rather original motive set for women's voices, the same then answered in men's voices; this treatment, over an accompaniment to steady it, makes the first section. The second section is a normal allegro for full chorus, simple and direct. It makes a good anthem. A—"Still with Thee," F, 6p. s. a. e. (15¢). H.B.Stowe text. Opens with smooth soprano melody, suitable also for a junior choir; then a chorus or quartet section of interesting music, followed by a contralto solo which again can be done by juniors; and finally the chorus again. Another good anthem, all sane and appealing. A4+—"To whom then will ye liken God," G, 8p. me. (16¢). Isaiah text. Needs choirs able to do four-part work in both men's and women's voices. Good materials, interestingly handled; a worthy setting of the text, capable of being made fully effective.

A—Thomas TALLIS: "If ye love Me keep My commandments," F, 4p. qc. u. e. (Summy, 10¢). Another old favorite in a current edition, music of good texture, on the solemn order, fit for the best of churches but within comprehension of any semi-educated congregation.

A1—J. Meredith TATTON: "Communion Hymn," Df, 2p. e. (Birchard, 10¢). "May the sweet name of Jesus be lovingly graven." As warming, lovely, and churchly music as ever written, but so short that it should be repeated or even sung thrice with a variety of vocal treatment. Let the juniors sing it once, then the men, then the sopranos, or everybody. A grand melody over grand harmonies and an adroit handling of the materials. This is music. Any organist who doesn't warm to it is in the wrong business.

CW4+—Dr. Harvey GAUL: "Daniel Webster's Collect for Americans," 14p. md. (J. Fischer & Bro., 20¢). "Words suggested by N.F.M.C. From Daniel Webster's Charleston speech." Here's another fine secular chorus for these days, its text stressing loyalty to America alone, its music stressing loyalties to all that is true, right, and beautiful—which in reality is just the kind of loyalty all real Americans today are fighting for. Somehow the fighting spirit dominates the first and last sections, while serene confidence and beauty dominate the middle section, where the chorus hums lovely warm harmonies against a solo voice. What Dr. Gaul does then in the recapitulation to make it even more forceful than the statement, will raise your hair and make you want to go out and

Guilmant Organ School

Summer Course -- July 6 to Aug. 6

Write

12 West 12th Street, New York

Junior Choir Training Courses by Edith Elgar Sackett

A.A.G.O., B.M.

Norfolk, Conn.Aug. 2-6

New York City.....Sept. 1-11

Prospectus:—

105 East 63rd Street, New York City

ELECTRIC ACTION

Parts for or complete relays, combinations, switches, coupler systems, stop controls and chest actions. Also a full line of engraved items for the organ.

For further details consult your organ builder.

The W.H. REISNER MFG. CO., Inc.

Hagerstown, Maryland

kill off every war-starting jap and german in all the world everywhere. Maybe we'd better sing this in our churches too?

Organ Music

Mana-Zucca, ar. Claude L. Murphree: *My Musical Calendar*, 20 pieces, 27p. me. (Congress, \$1.00). A set of transcriptions that should be useful for any of those brief moments during a service when a short piece of music is needed, for here we have real music, interesting & moody, that will say and mean a lot more than any average improvisation can. Even if it is only transcribed, it is sufficiently interesting to merit both the transcription and the use.

Mozart: *Three Organ Sonatas, Nos. 9, 13, 15*, 29p. me. (Music Press, \$3.75). No, not sonatas; "They were, most of them, composed for performance in the Salzburg Cathedral and total 15, varying from simpler pieces for two violins, bass, and organ, to sonatas with several wind instruments as well. . . . Delightful and rewarding music," and certainly they are that. For that unusual program when the necessary supplementary instruments are available. They are not sonatas but rather little symphonies or ensemble pieces with the organ as the basic necessity, though the score indicates only manuals, no Pedal Organ.

Dr. Diggle's Column

Comments on music new and old by ROLAND DIGGLE, Mus.Doc.

• How many organists know *Organ Accompaniments for Unison Verses of 24 Hymntunes* by Edward C. BAIRSTOW (Oxford)? The distinguished organist of York Minster knows how to do this sort of thing as well as it can be done, and while many may find them over elaborate for congregational use, I have found them admirable if used the right way. I have the choir sing only one stanza of the hymn, of course in unison, with Sir Edward's accompaniment; the effect is excellent. Do not attempt it without practising with the choir, for the organ part is not easy and if the choir is not sure of itself there will be trouble. I find that the best are for Helmsley, Stuttgart, Ebenezer, St. George, Picardy, Miles Lane, Hanover, Hast du denn Jesu, and Leoni. Perhaps Picardy is the best of the bunch; it has accompaniment for all four stanzas: 1 full, 2 soprano, 3 men, 4 full. I have used it with the choir only and it is quite beautiful. Hast du denn Jesu, sung to "Praise to the Lord," has a fine part for

Tuba and is really stunning. If you can use this sort of music by all means get this excellent collection by Dr. Bairstow.

I was amazed the other day to come across a *Concert Toccata* by Roland DIGGLE which was published years ago by Maurice Senart in Paris. I have not the slightest recollection of ever writing this piece nor can I remember anything about it. If there was ever a piece of tripe this is it and I recommend it very highly to those organists who have a yen to play something nasty on every program. Boys, here is a piece that really smells.

Our old friend Dr. Leo SOWERBY comes out with an *Arioso* (Gray) of eight pages which, while I find a little long, contains some nice music. It is the Sowerby however of 1942 and not the Sowerby of the delightful *Carillon* which has held its place in popular favor for almost two decades. The new piece has a melody and is not unduly difficult; it should make a fitting service-prelude although there are spots that will make the old ladies think their girdle is pinching.

I was glad to see John E. WEST's splendid *Old Easter Melody* in Gray's new Standard Series. Here is as fine an Easter [there may be an Easter celebration next year; so far Mr. Roosevelt has not attacked Easter, though he abolished America's Thanksgiving service.—Ed.] number as you could wish for. I have used it more Easters than I care to remember; the glorious old tune *O Filii et Filiae* sounds as fresh as ever.

I recommend the *Easter Fantasia* by Kenneth WALTON (Sprague-Coleman). Here is a piece of six pages of easy, effective music which introduces the tune sung to "The strife is o'er." Now while this is an Easter hymn, I see no reason at all why the piece should be confined to the Easter season. I use the tune at memorial services, on any Saint's day, and for all sorts of services; I know I shall use this piece quite often and if it has to have a title I shall simply call it *Fantasia*. Mr. Walton is a new name in organ music; I believe you will like this showy effective piece of music.

Quite different is the simple *Adagietto* of George F. McKAY (Galaxy). Here we have three pages of prelude music that is just right.

Claude Murphree who has done so much for the American composer now comes forth himself with two attractive numbers, *Humoresque Americana* and *Chorale Prelude on an American Folk Hymn* (J. Fischer & Bro.). The first is a jolly five-page number on the *Arkansas Traveler*; it comes off splendidly and it is a pity its use will be limited to concert halls. I would like however to recommend it to the hundreds of home owners of the Hammond electrotone, for here is a piece you can knock your friends cold with; don't miss it. The second number is a set of variations on the tune *Come Ye Sinners Poor and Needy*. I am sorry the tune is not more familiar; however the piece hangs together far better than is usual in this form of composition and it makes a good service or recital piece.

Joseph W. Clokey

OXFORD, OHIO

Three Psalms: 1, 15, 121.

(Gamble Hinged Music Co.)

Anthem settings in neo-modal style. Not difficult. Suitable for general use or for a Saint's day. As you get the three numbers for the price of one, this is an unusually good buy.

Yes —

- you can still obtain parts and
- supplies for maintaining and
- repairing Pipe Organs. Write us.

ORGAN SUPPLY CORPORATION

540-550 East 2nd Street

Erie, Penna.

Pius X School of Liturgical Music

MANHATTANVILLE COLLEGE OF THE SACRED HEART

133rd Street and Convent Avenue, New York

Summer Session, July 7th--August 13th

Courses offered: Gregorian Chant — Gregorian Accompaniment — Choir Conducting — Liturgical Singing — Polyphony — Paleographie — Choral Class — School Music — Theory — Harmony — Counterpoint — and other branches of music. Special course of lectures. Lessons in Organ — Piano — Violin — Voice.

Telephone: EDgecombe 4-1500

GRAY-NOVELLO

MEMORIAL DAY MUSIC

ORGAN

To an American Soldier	Van Denman Thompson
Chant for Dead Heroes	Harvey Gaul
Requiescat in Pace	Leo Sowerby
Through the Valley of Shadow	Van Denman Thompson
Variations and Toccata on "America"	N. Coke-Jephcott
The Star Spangled Banner	arr. E. H. Lemare

ANTHEMS (S.A.T.B.)

How They so Softly Rest	Healey Willan
Rest in Peace	Franz Schubert
Earth Does Not Hold (<i>Unison</i>)	Eric Thiman
Souls of the Righteous	T. Tertius Noble
For All Who Watch	Clarence Dickinson
Worship	G. Shaw

Approval copies sent, post paid

THE H. W. GRAY CO.	159 E. 48th St.
Agents for NOVELLO & Co.	NEW YORK

GRAY-NOVELLO

Our Newest Anthems

for MIXED CHORUS

God Bless Our Sons Today	R. Huntington Woodman	.15
(A simple, patriotic anthem by the celebrated Dr. Woodman)		
Every Good Gift is from Above....	Claude Means	.15
God of the Earth.....	Gordon Balch Nevin	.16
Sing to the Lord.....	Hofmann-Jones	.15
O Lord, Support Us.....	Bizet-Duane	.15
(The familiar Adagietto from the "L'Arlesienne" Suite arranged by James R. Duane)		
by Alexander Gretchaninoff		
Long Life and Glory.....		.15
Vouchsafe, O Lord.....		.16

The New Whitsuntide Anthem

When the Day of Pentecost Was Fully Come .15
by Norman Coke-Jephcott

for WOMEN'S CHORUS (S.S.A.)

Jesu, the Very Thought of Thee....	George Wald	.10
The Peace of God.....	Norman Coke-Jephcott	.12

Galaxy Music Corporation

17 West 46th Street	New York
---------------------	----------

FAMOUS ORGAN BOOKS

LITURGICAL ORGANISTS—Vols. I, II, III,	ea. \$1.50
by Carlo Rossini Vol. IV	2.00
MUSICA DIVINA—3 Volumes	ea. \$1.25
by Philip Kreckel	
ORGAN VOLUNTARIES	2.00
by Alex. Schreiner	
CHURCH MUSIC FOR THE SMALLEST ORGAN	1.00
by Gordon Balch Nevin	

PUBLICATIONS of CHARACTER

J. FISCHER & BRO.

119 West 40th Street
NEW YORK, N. Y.

THE AMERICAN ORGANIST

T. SCOTT BUHRMAN - - - - - Editor

1942 Contributors
 Dr. Homer D. Blanchard Catharine Morgan
 Rowland W. Dunham Donald F. Nixdorf
 Ferdinand Dunkley Dr. Rowland F. Philbrook
 Frank T. Edds The Hon. Emerson Richards
 Dr. C. Harold Einecke J. Sheldon Scott
 Robert Elmore Paul Swann
 John Van Varick Elsworth Edward B. Vreeland
 Isa McIlwraith Dr. Charles C. Washburn
 John McIntire Reginald Whitworth

EXPLANATION OF ALL T.A.O. ABBREVIATIONS

MUSIC REVIEWS

Before Composer:

*—Arrangement.

A—Anthem (for church).

C—Chorus (secular).

O—Oratorio-cantata-opera form.

M—Men's voices.

W—Women's voices.

J—Junior choir.

3—Three-part, etc.

4+—Partly 4-part plus, etc.

Mixed voices and straight 4-part if not otherwise indicated.

Additional Cap-letters, next after above, refer to:

A—Ascension. N—New Year.

C—Christmas. P—Palm Sunday.

E—Easter. S—Special.

G—Good Friday T—Thanksgiving.

L—Lent.

After Title:

c.q.cq.—Chorus, quartet, chorus (preferred) or quartet, quartet (preferred) or chorus.

s.a.f.b.h.l.m.—Soprano, alto, tenor, bass, high-voice, low-voice, medium-voice solos (or duets etc. if hyphenated).

o.u.—Organ accompaniment, or un-accompanied.

e.d.m.v.—Easy, difficult, moderately, very.

3p.—3 pages, etc.

3 p.—3-part writing, etc.

Af.Bm.Cs.—A-flat, B-minor, C-sharp.

INDEX OF ORGANS

a—Article.

b—Building photo.

c—Console photo.

d—Digest or detail of stoplist.

h—History of old organ.

m—Mechanism, pipework, or detail photo.

p—Photo of case or auditorium.

s—Stoplist.

INDEX OF PERSONALS

a—Article. m—Marriage.

b—Biography. n—Nativity.

c—Critique. o—Obituary.

h—Honors. p—Position change.

r—Review or detail of composition.

s—Special series of programs.

t—Tour of recitalist.

*—Photograph.

PROGRAM COLUMNS

Key-letters hyphenated next after a composer's name indicate publisher. Instrumental music is listed with composer's name first, vocal with title first. T.A.O. assumes no responsibility for spelling of unusual names.

Recitals: *Indicates recitalist gave the builder credit on the printed program; if used after the title of a composition it indicates that a "soloist" preceded that work; if used at the beginning of any line it marks the beginning of another program.

Services: *Indicates morning service; also notes a church whose minister includes his organist's name along with his own on the calendar.

*E—Evening service or musicale.

Obvious Abbreviations:

a—Alto solo. q—Quartet.

b—Bass solo. r—Response.

c—Chorus. s—Soprano.

d—Duet. t—Tenor.

h—Harp. u—Unaccompanied.

j—Junior choir. v—Violin.

m—Men's voices. w—Women's

off—Offertoire. voices.

o—Organ. 3p—3 pages, etc.

p—Piano. 3p—3-part, etc.

Hyphenating denotes duets, etc.

Vol. 26

MAY 1943

No. 5

EDITORIALS & ARTICLES

St. Patrick's Cathedral, New York.....	Cover-Plate	97
St. Mary the Virgin, New York.....	Aeolian-Skinner	Frontispiece 104
Agreeing to Disagree.....	Editorials	110
Prelude to 'Modernism'.....	Rowland W. Dunham.....	109
Poem: King of Instruments.....	Minnie McIlraith	109

THE ORGAN

American-Classic Organ is Born.....	The Hon. Emerson Richards.....	105
Organs: St. Mary's, New York.....	Aeolian-Skinner	abdp105

CHURCH MUSIC

Summer Choir-Arrangements.....	Theodore Schaefer	111
Fees for Weddings.....	Service Selections	112

RECITALS & RECITALISTS

Advance Programs	119	Past Programs	116
Crozier, Catharine	117		

NOTES & REVIEWS

American Composers:		Repertoire & Review, 100:	
August Maekelberghe	115	Church Music	100
Everett Titcomb	118	Dr. Diggle's Column	101
Events-Forecast	114	Organ	101
He's in the Army Now.....	113	Secular Choral	100
Prizes & Competitions.....	118		
Summer Courses....100, 101, 109, 112,	113, 114		

PICTORIALLY

New York, St. Mary the Virgin.....	Aeolian-Skinner	p104,b106,p108
St. Patrick's Cathedral.....	Kilgen	p97
Lumber Mill	Wicks	115
Pedal Mixture	Aeolian-Skinner	m99

PERSONALS

Bergsma, William	h118	Rachmaninoff, Sergei	o114
Bunnell, Lyman	113	Smith, R. A. L.....	p113
Burdett, George A.....	o114	Spencer, Fanny	o114
Courboin, Dr. Charles M.....	114	Titcomb, Everett	*ab118
Crozier, Catharine	*s116	Vigeland, Hans	m113
Einecke, Dr. C. Harold.....	*112,p113	Voight, Ernest R.....	o114
Fox, Virgil.....	113	Yon, Lina.....	*109, o113
Lang, Viola	p113	Yon, Pietro.....	*109, 113
Mackelberghe, August	*ab115	Yon Family	*109

COPYRIGHT 1943 BY ORGAN INTERESTS INC.

Published by Organ Interests Inc., Richmond Staten Island, New York
 Printed by Richmond Borough Publishing & Printing Co., 12-16 Park Ave., Port Richmond, N. Y.

ORGAN INTERESTS INC.

RICHMOND STATEN ISLAND Phone: Dangan Hills 6-0947 NEW YORK CITY



ST. MARY THE VIRGIN, NEW YORK
 Photo by Mr. White shows the pipework in the high rear gallery; no
 case will be added until the organ is complete.

T
C

A

By
Aeo

Ch
sen
bee
rea
Ray
Fre
ren
cen

I
the
his
aro
the
of
sch
and
the
rom
gen
this
thin
vid
fai
ecc
and

C

pos
I a
be
me
to
Ren
and
lish
cal
the
wo
has
Va
ban

C

que
ins
oq
ban

THE AMERICAN ORGANIST

May, 1943

An American-Classic Organ Arrives

By the Hon. EMERSON RICHARDS

Aeolian-Skinner, Church of St. Mary the Virgin, New York

IN 1933 the new organ in the Church of St. Mary the Virgin, New York, became almost a sensation. Not since the days of Lynnwood Farnam had there been such a large attendance at a series of organ recitals. The reason in part was the novelty of the Nold-Harrison design. Raymond Nold wanted an organ fashioned along traditional French lines and, broadly speaking, the complete plan was reminiscent of the Cavaille-Coll organ of the mid-nineteenth century.

But Mr. Harrison also had ideas. He had succeeded to the technical direction of the Aeolian-Skinner Company and his interest in the possibilities of the baroque organ had been aroused. He had originally come to the Company steeped in the tradition of the House of Willis. But he was too much of an artist to remain bound to the narrow limits of any single school of organbuilding. He had an intense desire to explore and develop every possibility that would tend to increase the musical possibilities of the organ. He realized that the romantic organ prevalent in America was responsible for the general public's lack of interest in organ music. Quite true, this organ was, mechanically speaking, far superior to anything Europe could produce. Many of its voices were individually superior to the European model. Nevertheless, it failed both as a chorus instrument suitable for its primary ecclesiastical purpose and as an interpreter of both classic and modern music.

Consequently Mr. Harrison became interested in the chorus possibilities of what has been called the baroque organ. Since I am accused of having imported the term Baroque, it may be well to digress for a moment and explain what the term means. Baroque refers not only to a style of architecture but to that time-period which begins with the fading of the Renaissance toward the beginning of the seventeenth century and the rise of French classicism under Louis XIV. The English encyclopedists endeavor to limit this word to what they call a "debased style of architecture," which characteristically they blame upon the Jesuits. Undoubtedly this has given the word baroque a bad name among English-speaking people. It has no such implications as used by continental Europeans. Various forms of seventeenth-century art are referred to as baroque, in the time sense and without reference to quality.

Consequently even Bach and his contemporaries are frequently referred to as baroque musicians, and other musical instruments, common to the period, are considered as baroque. Even from an architectural standpoint the idea that baroque design is necessarily a debased, flamboyant and taste-

The muddled organ of the early twentieth century cleaned off its muddiness and became a clarified ensemble, tainted with an unwelcome baroque which it is now shedding to become the American-Classic that can survive and develop without handicap.

less decoration is without valid foundation. Certainly there are examples of both Spanish and German baroque that are even architecturally as pleasing as their attempts at Gothic or Renaissance. In Germany there were (and we hope this is the right tense) a number of examples of this style of architecture, ecclesiastically applied, that were outstanding examples of art. Passau, Wiedersheim, and Ottobeuren are three that come to mind. Consequently, in using the word baroque in its accepted European sense and as applied to organs, I am thinking of Schnitger and Silbermann, which certainly represent high attainments in the art of organbuilding. Let us think, then, of a baroque organ as one built during the latter half of the seventeenth century and the first decades of the eighteenth, and with this understanding we may proceed.

By 1933 Mr. Harrison was prepared to make some tentative moves in the direction of baroque tone-color and chorus ensembles, and to some of these ideas he evidently found Mr. Nold agreeable. Of course Mr. Harrison could not altogether escape his English background. The result was that the 1933 St. Mary's organ was, in design, French in the disposition of its forces, baroque in its use of mutations, and English in its reeds and Diapasons. This was the design, but it was never completely carried out. Much of the discussion over the merits of the St. Mary organ as it stood after 1933 resulted from the failure to consider that it was only a partially-completed instrument. Funds available at that time were sufficient to complete only about 60% of the organ. The rest remained on paper. Only half the Great was completed. The Swell was the only division that approached completion. The reeds of the Positiv were missing. The fourth manual was silent. The Pedal had neither its 32' nor its independent 8's and 4's.

Then came the death of Raymond Nold and the accession of Ernest White to the musical directorship at St. Mary's. Mr. White is young, energetic and talented. He wanted the organ completed. So he instituted a series of recitals to raise the necessary funds. He also was receptive to many of the ideas found in the baroque organ. In the meantime, Mr. Harrison, through endless experiment and development, together with experience acquired by personal examination of the best of the baroque organs in Europe, had begun to

evolve a new type of organ, which I have designated American Classic. This development takes in the basic principles of the baroque organ without attempting to reproduce such organs regardless of modern developments in voicing and action.

American-classic is characterized by complete independence of the various departments of the organ, both in tone-quality and pitch. Thus, dominating reed-tone is denied to the Great Organ, and in its place we have a purely flue chorus of great intensity and brilliance, founded upon a Diapason base, and with an emphasis on 16' pitch. The Swell Organ, on the other hand, is dominated by a family of chorus Trumpets of a light, brilliant, and pleasing character, which are not so powerful as to completely obliterate the flue section of either the Swell or the Great when combined. The third manual is devoted to a Positiv which may be either an unenclosed section planned along strictly baroque lines, or a compromise in which baroque voices are enclosed with modern

the result is American-classic of the type I have just described. The voicing is distinctly American, with all the brilliant, suave, even luscious, packed-in color characteristic of the best American work. But, as this design demands, the organ is not an assembly of beautiful voices. It is an ensemble instrument in which every voice has been treated so as to be a part of the whole. It is, above all, a chorus instrument, in which there is not just one but a multitude of ensembles designed to cope with any kind of music or any ritual demand. So, while still not yet completed, St. Mary's is an ideal church organ, and a fine recital instrument as well.

Plans for revamping the 1933 organ were maturing in the late spring of 1942. The war forced immediate action. The war production board was rapidly shutting down on organ construction. No new metal, particularly tin, could be used. It was found that by sacrificing several of the big metal ranks, the larger part of the new plans could be accomplished. The summer and fall of 1942 saw most of the old pipework returned to Boston. Much of it went into the melting-pot and came out as new voices. The balance was revoiced, most of it radically. By February of 1943 the pipework had been returned to its perilous perch on the west wall of St. Mary's. Immediately Mr. White instituted a series of four recitals to demonstrate the possibilities of the new tonal design, the new voices, and the new ensembles.

The organ is not yet complete and cannot be until peace returns and materials are available. The console is the regular Aeolian-Skinner four-manual, but the upper manual remains silent. The planned ten-stop Bombarde Organ, which will play from this manual, will greatly affect the final ensemble of the completed organ. That has been taken into consideration in recasting the organ as it now stands.

Here it is my intention to consider the 1943 organ from two viewpoints. First, as it now stands, and second to describe the changes that have been made and the consequent result. In doing so, I hope to make certain observations upon ideal design, and how far this result has been attained in this organ. With this preliminary statement, let us look at the organ.

THE GREAT

Perhaps the greatest change is in the design of the Great Organ. Originally the Nold-Harrison design called for sixteen stops, of which three were to control the 16-8-4 Bombarde reeds borrowed to the Great. The Bombarde section is not yet in being, and the new plan omits these reeds from the Great scheme. Actually only eight of the remaining thirteen in the original scheme were inserted in the organ. All these, with the exception of the 16' Principal, were removed. The Harmonics, Quint, Tierce, Octave Quint, and Doublette were revoiced, the balance entirely discarded and the metal used to make the new pipes.

The Harmonics have been entirely revised, the ranks now being 15-17-19-21-23, generating much 16' resultant tone. The 21st and 23rd are radical departures from ordinary mixture planning. The effect is a certain roughness that is more consistent with the light baroque reed effect than the smooth reed impression that would have resulted if the general baroque prescription of 8. 5 1/3. 4. 3 1/5. 2 2/3. or the more modern 2 2/3. 2. 1 3/5. 1 1/3. 1. with a break in the upper octaves, had been followed. The Quint, Grosse Tierce, Octave Quint, with the accompanying unisons, would normally give the classic effect, but are not, in the St. Mary's scheme, voiced with that in view. They are introduced to fit into the general ensemble rather than to produce a special reed effect.

The most important development of the Great Organ is its 16' foundation. The 8' Diapason has given way to a 16' Quintaton temporarily borrowed from the Pedal and one of the spare knobs is intended for a 16' baroque reed of light texture. The Principal has given way to a Montre and the



ST. MARY THE VIRGIN, NEW YORK

The Church is hardly noticed by passers-by in midtown New York, in the heart of the hotel and theater districts.

orchestral imitations. Both Swell and Choir provide the softer accompanimental voices. Few of Mr. Harrison's organs of this description have gone beyond very large three-manuals, but the fourth manual at St. Mary's is planned as a Bombarde division, and consequently will be more in line with the French baroque of Cliquot and therefore a combination of reeds and mixtures planned along more heroic lines than either Great or Swell. The Pedal in the American-classic organ is an independent entity in which the romantic type of extension is disallowed in favor of real pipes, and where manual borrows are likewise discouraged. The predominating pitch of the Swell is 8', Positiv 4', the Pedal ranging between 32' and 16'.

Mr. White and Mr. Harrison decided to complete the 1933 organ along the lines of the American-classic. Since we have recently written of Mr. White's own baroque organ, there may be a tendency to confuse Mr. White's personal taste with the newly designed St. Mary's. Therefore we hasten to confound our critics and disappoint our enemies by stating that St. Mary's is in no sense a baroque organ. As planned,

single Mixture has been increased to three. The changes typify the progress made in the past decade.

Thinking of the Great Organ in terms of 16' foundation was present in 1933, but no one was bold enough to actually try it. A decade ago the impulse would have been to put at least three and perhaps four 8' Diapasons on the Great in an organ of this size. Now it is reduced to one, and the 8' tone merely acts as a pivot upon which to balance the 16's and mixtures. Perhaps the change in fundamental design is best presented to the eye by paralleling the old and the new.

Just how different the two ensembles would have sounded is not difficult to imagine. The 1933 design, if completed, would have been overwhelmingly reed tone—heavy, dark and unwieldy. 1943 is brilliant, transparent and superb. Its flute tone not only dominates the organ, but there is a feeling of many voices singing together—the true chorus effect.

1933 GREAT: $3\frac{3}{4}$ " & $4\frac{1}{2}$ " : 1943 GREAT: 3" & $4\frac{1}{2}$ " :

16	Principal	16	Principal
8	Principal	8	Quintaton
	*Diapason		Montre
	*Flute h		Bourdon m
	*Gemshorn		Quintaton
5 1/3	Quint	5 1/3	Quint
4	Principal	4	Prestant
	*Octave		Flute Couverte
	*Flute Couverte		*Spitzprinzipal
3 1/5	Grosse Tierce	3 1/5	Grosse Tierce
2 1/3	Octave Quint	2 2/3	Octave Quint
2	Doublette	2	Doublette
V	Harmonics	V	Harmonics
	15-17-19-21-22		15-17-19-21-23
16	*Bombarde	III-V	Fourniture
8	*Trompette h		15-19-22
4	*Clarion h	III	Cymbale
	*Planned but not built.		22-26-29
		16	*'Baroque' Reed
			*Proposed but not built.

The 16' Principal is still only fair. It tells in the ensemble, but the extreme bass is rather indecisive, the middle thick, and the treble keen.

The 16' Quintaton, borrowed, for the present, from the Pedal and extended, is a very fine voice. Its imitative string quality in the bass and general mixing quality make it most useful. It not only serves as the double for the minor chorus, but is appreciatively felt in the full ensemble. In the treble the twelfth is more developed and the tone loses some of its string-like quality in favor of an individuality that is not flute or string but an organ quality that is as attractive as it is useful both in solo and in combination. Because the electrical work and unit chests were still available, the stop is still treated as a unit, appearing on the Great at 16' and 8' and in the Pedal at 16', 8', 4', and 2'. We have spoken of the excellence of this voice as developed by Mr. Harrison in connection with the Ernest White organ. Its value in the modern organ as both a manual double and a soft Pedal voice cannot be overestimated.

Montre is the lone unison Diapason in the organ. At first I did not think very much of it, but upon repeated hearings it is a voice that grows on one and I now believe it is worthy of the high estimate Mr. Harrison gives it. There is nothing spectacular about it. There is no impression of drive or power. There is no astonishing burst of strength and fire, such as we have at Armley. It has a graceful and restrained brilliance such as one associates with a Watteau. It is not a big voice, barely bridging the gap between 16' foundation and harmonic superstructure. Individually it is signally appropriate to its environment in this resonant, elaborately-wrought but discreetly-subdued church. The bass is clean but not weighty. The middle section has the dramatic quality of a fine vocalist that melts into the honeyed accents of a Metropolitan favorite in the treble.



ST. MARY THE VIRGIN, NEW YORK

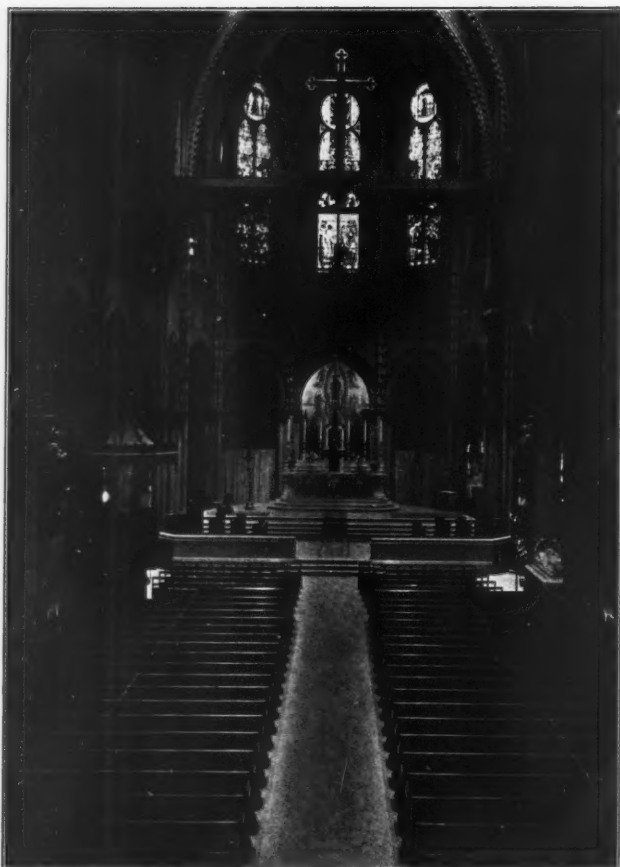
The services are as colorful as the sanctuary in this, New York City's highest of high Episcopal churches.

Bourdon is characteristic of the clear, clean tone that is only procurable from a metal pipe of the Gedeckt family speaking on low-pressure wind. It mixes with everything and willingly bears the burden of supporting any or even all of the upper assembly. The 5 1/3' Quint is a large-scale Diapason, remaining from the 1933 scheme but revoiced to meet the altered conditions. It serves to emphasize and reinforce the 16' foundation. Prestant is bigger and decidedly more normal Diapason than Montre, and is in reality the foundation for the upperwork. The 4' Flute Couverte is a large-scale pipe with a bell-like quality that is most useful in solo. At the same time it makes the flute ensemble.

The 4' section is the weakest part of the Great. One of the spare knobs will very likely control another 4' of Spitzprinzipal characteristics, thus giving greater strength and variety to the 4' tone.

Grosse Tierce and Octave Quint are hold-overs from the old organ. Again they belong to the 16' foundation. Tierce is tapered and on the fluty side. Quint is a fairly large Diapason. Doublette 2' is a large-scale Diapason, just a shade under and less brilliant than the Prestant.

Now for the most interesting and outstanding feature of the new organ—the three mixtures. The 1933 organ had but the so-called Harmonics which may be considered as ancillary to the 16', 8', and 4' Bombardes originally intended for this department. The reed structure has been swept away in favor of an equally brilliant and powerful chorus derived from flute pipes. This is not just an exchange. It is a fundamental difference in tonal design as radical as anything proposed in the art of organ design during the past century. I do not mean to imply that this is the first attempt at such design. Mr. Harrison has, since St. Mary's was first built, produced a number of Great Organs having three mixtures and no reed family. I merely point to the difference between



ST. MARY THE VIRGIN, NEW YORK
as the choristers see it from their gallery high in the rear; an old chancel organ remains but not in playable condition.

1933 and today, as exemplified in this organ, to show how far we have gone in a single decade.

Perhaps I should explain to those who have come in during the middle of the picture that the substitution of the mixtures for the reeds is in the interest of clarity and precision, and likewise to supply a different tone-color that is in contrast to the reeds, while dynamically as powerful. We have said before in these columns the chorus reeds of the Trumpet family admit of little variation. Ideal chorus reeds do not change in quality, although they may vary somewhat in power according to the department to which they are assigned. Consequently, since by the accepted standards of modern design, the first or primary reed chorus is assigned to the Swell, there is nothing gained by repeating this chorus on the Great. On the other hand, to produce a brilliant and powerful flue ensemble on the Great in contrast to the reed dominants of the Swell is to add greater interest and variety to the tonal resources of the instrument. It is for this reason, as well as for the greater flexibility and clarity gained, that we now employ mixtures to displace the reeds on the Great, as has been done in the present instance.

The Harmonics have undergone an important change through the substitution of the daring 23rd for the 22nd. The resultants increase the 16' tone and produce the reed effect that comes from the employment of the 17th and 21st. The 23rd seems to add a certain impression of roughness and percussion that one would find in a baroque Trumpet. Fourniture and Cymbale are on a special low-pressure chest and the reduction in pressure admits of voicing the two at their greatest strength, while still preserving their essential

NOTE: Mr. White since the Senator's article was written has about decided to use the spare Great knobs for a 3r Carillon and 16' Bassoon. Incidentally he feels the Pedal pitch as ranging between 16' and 8' in the new organ and that the Great Harmonics generate 8' resultant tone.—Ed.

Diapason quality. Fourniture is truly a power stop, adding almost 100% to the strength of the division. It also adds sonority and cohesion. Cymbale with its high pitch-range in the bass adds a brilliant top to the harmonic structure. Again it increases the power of the ensemble and because of its numerous breaks prevents any screaminess in the treble.

The ensemble of the Great Organ is now a magnificent blaze of tone. It has depth and solidity. There is even the suggestion of ruggedness. But at no time are the musical waters muddied by an overwhelming mass of 8' tone.

(To be continued)

Prelude to 'Modernism'

By ROWLAND W. DUNHAM

Introduction to a contemplated series of reviews of dissonant music

OVER twenty years ago T.A.O. presented an article on the church music of Philip James, then a new venture in American music for church use. Later came an article on Edward Shippen Barnes' First 'symphony.' In those days dissonance was beginning to creep into the harmonic idiom in ever-increasing proportions. Then came the general use of radio.

With the broadcast of serious music the voice of contemporary composers became more insistent until today there are few current works of importance which revert to the style and character of the last century. One has only to listen to recent works by Hindemith, Stravinsky, Bartok, or Schoenberg on one hand, or by William Schuman, Roy Harris, Sowerby, or Chavez (to select at random) on the other, to realize that these are the men who are creating the music literature of the present day.

Organists are notoriously conservative in their tastes. For this reason the new music has been slow to pervade the tonal resources of the organloft. Even *T.A.O. has perhaps been slow to approve the qualities of organ music which is in an unfamiliar cast. There are good reasons for this reluctance to depart from accepted traditions. Nevertheless the time has come for the organ world to get into step and indulge in somewhat of an about-face. We cannot confine our musical efforts to the romantic school of which only a small repertoire of first-class organ music exists. Nor can we play nothing but that greatest of all music—that of Sebastian Bach.

What, then, is necessary for the average organist who wishes to present music of this decade? Nothing less than a complete re-orientation—a turning to the literature that is being created today. Of course the easy way is to ignore all this, to shrug our shoulders and proclaim complete abhorrence to this "exploitation of discord." Which is a perfectly wonderful way to go to seed and gradually die artistically. No, we cannot afford to ignore what is going on about us, much as we think we dislike it at the moment.

Look about at the output of leading publishers. A cursory examination may disclose the amazing volume of music of which we disapprove which is increasing monthly. If this stuff is so horrible why do hard-headed businessmen sink their dollars into such publications? Certainly publishers are not in business to lose money. There must be a demand for such music. Smart musicians are not going to spend precious hours in the composition of music nobody wants. The answer is obvious. If we think our old-fashioned opinions are still valuable it certainly is time that we found some of the answers.

*Dean Dunham of the College of Music of the University of Colorado finds much of interest in, for example, the H. W. Gray Co.'s 'contemporary organ series,' while T.A.O.'s review pages have found most (but not all) of this type of effort hardly better than blatantly pretentious. Dean Dunham has therefore consented to write special reviews of some music of this type, because he likes it and thinks others should like it too. The present discussion is merely his prelude to these reviews.—Ed.

What is this modern stuff and how can we integrate our tastes to fit into the picture? A complete answer would take many articles such as this and few would bother to read them over a series of months. All that can be done here is to make a few suggestions and refer readers to books that can do it better anyway. Later we shall take space in T.A.O. to call attention to some of the new works that must challenge the attention of all organists who are not entirely fossilized.

Since the greatest obstacle to the approach towards understanding contemporary music lies in harmonic innovations a few words on the subject seem to be indicated.

The triad remains as the basis of harmonic construction. Deviations in dissonant effects have been the greatest means for harmonic contrast from the very beginning of composition in the sixteenth century. It has been pointed out that nearly all of our most daring chords already existed long ago in old music in a latent state. Early Italian choral music illustrates the uninterrupted sweetness of the exclusive use of triads. Palestrina realized the value of suspended and passing tones to relieve this effect.

Homophonic music brought about an exploitation of the discords in a purely harmonic manner. The situation today has assumed proportions that require more than casual acceptance or rejection by the professional musician. "Our ears take pleasure in music of a low degree of tension. . . . But of contemporary music they expect sterner emotions. They not only can stand passages without triads, they actually demand them. How great the span can be between triads is a question of the hearing habits of the listener and of the ingenuity of the composer. . . . It would appear that there is in the ear itself . . . a certain limit of irritability which it does not seem advisable to exceed by means of music too far removed from nature—that is, the triad."

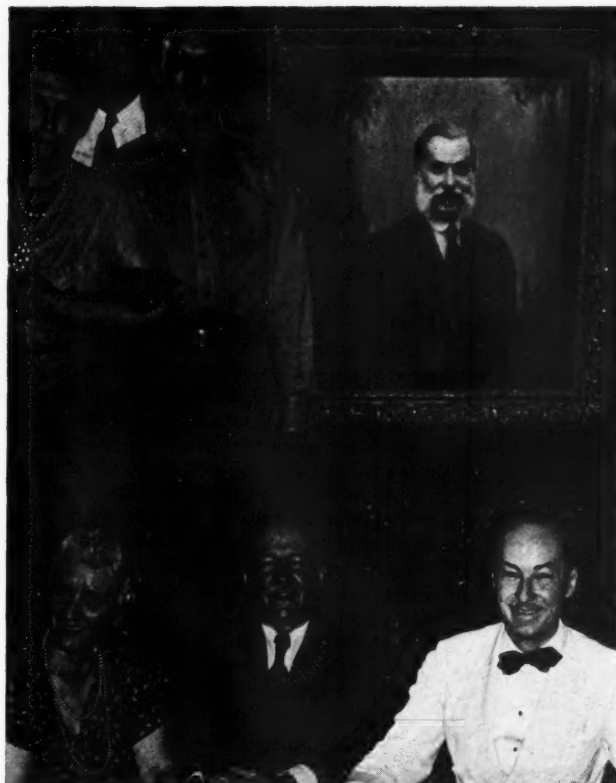
This quotation from Hindemith's *Craft of Musical Composition* is the most illuminating explanation of modern music I have seen. From it one gets a hint of the principle which seems to underlie the best of contemporary art. One of the difficulties the musician trained in traditional harmony always finds is to understand that the triad which formerly dominated now has become secondary. It is not easy to dismiss all conceptions of harmony and receive this new pattern as a completely new musical language. This is exactly what must be done in much of what we hear today.

Perhaps it might be useful to call attention to a few of the harmonic features of this century. While practically all can be found in the earliest polyphony their presence eludes identification because of the texture of the polyphony. They include free use of ancient modes; parallel movements of chords, dissonant and concordant (impressionism); twelve-tone scale and chords (duodecuple); polytonality, two or more planes of tonality; treatment of successive discords; chord-building by fourths; linear counterpoint; atonality.

Paul Hindemith's treatise (*Associated*) has been mentioned as a valuable aid to the subject. Second in the list is a book which treats quite exhaustively the details of modern harmony—Horace Alden Miller's *New Harmonic Devices* (Ditson). George Dyson's *The New Music* is known to most of us. So is the older *Modern Harmony* by Eaglefield Hull (Augener). *Studies in Counterpoint* by Ernst Krenck (Schirmer) presents the technic of composition from a different, an almost entirely mathematical angle.

There is much to be learned from such a study. Some of us feel an antipathy towards some of the newer works even after careful study. It seems to me there are two classes of composers, the sincere artist and the smart-alec. To place new works or new composers must ever remain a difficult problem which can only be met by cultivating that which seems worthy and keeping an open mind about the rest.

In succeeding articles I hope to present some ideas regarding a few of what seem to be preeminent organ compositions of today.



THREE GENERATIONS OF YONS

Seated: Lina, Constantino, Pietro Yon; painting: their father, Antonio Yon; standing: Cpl. Mario Yon, Pietro's son.

The King of Instruments

I have sought in every way thy praise
To sing . . . in vivid imagery to portray
The marvel of thy being, finding steadfast
Through all the passing years my love for thee,
And count those years rich in treasured memories
Of golden hours that all too swiftly passed—
Of courage and hope born of thy making,
For thou art as the dew on the mown grass
To refresh the human heart worn away.
But what if there were no skilled hands to reveal
The transcendent majesty of thy being—
No master mind to unbar the chambered gates
Of thy soul and flood the world with its fragrance?
Then very poor indeed would mankind be.

—Minnie McIlraith

SPECIAL SUMMER COURSES

Facts About Special Courses Offered Organists This Summer

Index of Current Summer Courses

• Herewith is a summary of the summer courses advertised and described in previous pages for the current season:

Grace Leeds Darnell, junior-choir work; New York, June 21 to July 1; March page 50; April 76.

Guilmant Organ School, organ, choir-work, theory; New York, July 6 to Aug. 6; March page 53; April 88.

Edith E. Sackett, junior-choir work; New York, Sept. 1 to 11; Norfolk, August 2 to 6; April page 77.

Peabody

• Under the direction of Frederick R. Huber, Peabody offers a full course of study in all branches and for all grades. For the sixth summer Dr. Charles M. Courboin conducts the organ course, with special advantages for advanced organists in coaching and assistance in preparation for concert work. Dr. Courboin has been on Peabody's regular faculty substituting for Virgil Fox since the latter joined the armed forces. One of the unusual courses, aside from organ, is that to be conducted by Olga E. Prigge in group instruction in piano.

EDITORIAL COMMENTS

AND REVIEWS

In which the members of the profession and industry speak for themselves through the record of their actions and thus provide food for thought on topics of current importance to the world of the organ

Agreeing to Disagree

AFTER the exchange of a few lengthy letters my beloved 'Uncle Dunham' is taking the other side and defending such organ publications as Mr. Gray has included in that special Contemporary Organ Series. You like to drink milk? Perhaps, but I hate the stuff. Beer? That too I hate. But the properties and benefits of milk and beer are not altered by my opinion of them, nor by yours.

There is nothing unfamiliar to any of us in the compositions in this C.O.S. I'll venture the guess that we can't find a single chord that is new; I'll also venture the guess that Bach used every one somewhere in his music. Only he used them differently and we liked them.

Now a mouse-trap is a delightful contrivance, unless you use it wrongly and get your finger caught. To my ears, these C.O.S. writers are using their elements wrongly, whereas Bach, Brahms, Wagner, and all the others we revere used them adroitly.

I cannot escape the conviction that any diligent music-student could so master counterpoint (harmony is not worth bothering with except in simple ditties) that he could produce results comparable to the C.O.S. by the mile. But it took genius to write even one Brahms Symphony or the Franck Symphony.

We must watch how we handle such words as Modern, Traditional, et al. Neither word implies the least commendation or condemnation. Because an artist was born in 1910 doesn't make him superior to one born in 1810 or 1710. In fact, if I know much about painting or sculpture, the men born several centuries before our 1910 gentleman were quite superior products. Remember our comparatively recent age of cubism in art? Where is it now? But it fooled lots of people into imagining there was a soul-stirring message in it.

The newest of the old and the oldest of the new, is still a fairly workable creed in any realm. Newness for its own sake isn't worth a continental. In fact age has infinitely greater values in itself, and if you don't believe it, try to buy some ancient painting or statue that existed two or three centuries ago and is still known.

Uncle Dunham and I agree on one thing, agree heartily: that we dare not run the risk of being ignorant of anything, afraid of it, or prejudiced against it merely because it is new. Nor because it is old. He used to say it took perspiration to make good music while I yelled no, it took inspiration. Many's the time he kidded me about inspiration as the motive-force for composition. Any advanced counterpoint student could write 'music' by the mile and no limit. That's what much of this C.O.S. sounds like to me. To him, much of it is beautiful. He will tell about some of it in the issues just ahead, and he'll tell it and T.A.O. will publish it just as rapidly as conditions permit.

A word of caution. We can't call this music modern or contemporary, for these words include good music too—Snow's Invocation, Toccata Prelude; Timmings' Arietta, Camelon, Drifting Clouds; Titcomb's Four Gregorian Improvisations; Mackelberghe's Triptych, to mention but the few examples already reviewed in our 1943 pages. The particular type of music Dean Dunham will deal with is that compara-

tively smaller but distinctly louder series in which dissonance is the chief aim and harmonic ugliness the chief result. With all of which he will at once proceed to disagree, perhaps violently.

—t.s.b.—

"Why not some good articles on mixed quartets?" asks Mr. Walter C. Renton of Edgewood, Penna. There are still churches content with but four soloists for their choral music, and a few others using the quartet because they cannot afford anything better, and do not have an organist capable of making volunteers sing acceptably. Though the best churches do not often use quartet music as such, I still rather like an occasional number, one better suited to a quartet than to a chorus. I can't at the moment think of anything Bach ever wrote that fits a quartet better than a chorus, but we all know occasional anthems that do.

As a young organist I was dumped into church music with no preparation for handling voices, other than several years of practical association with Mr. Bauman Lowe as his assistant; by observing how he handled both his solo voices and his volunteers I learned a lot. A quartet requires teamwork just as much as a chorus does. It's distinctly the organist's job to enforce team-work and suppress the four individual urges wherever they conflict with the ultimate job of putting the quartet number across. Not having studied voice, which everybody today knows an organist must study if he is to be competent, I was much too incapable of handling a solo quartet and must have made a mess of it for some time.

So the first essential in handling quartet work in church is a working knowledge of the voice, and the second essential is command enough to enforce the director's ideas, supposing of course that he does have ideas, and good ones. That is probably the hardest thing for the younger organist to learn.

Second, a rehearsal room must be right. It must be neither too cold nor too hot; a hot rehearsal room will ruin everything. Since singing is a business with the quartet—a pleasure for the volunteers—the rehearsal must be more to the point, more drastically efficient, more persistently earnest. A quartet member who doesn't know his part or is too indifferent to give his best, had better be eliminated quickly before he ruins all the results and gets the organist fired.

For repertoire the choice in earlier years was wider than it is today. Too many anthems now call for more than four parts—in an era when neither composers nor performers are in the main capable of doing really good work in simple four-part. T.A.O.'s reviews, when reminded as Mr. Renton now reminds us, try to indicate by that qc and cq whether an anthem is likely to be more effective with a quartet (qc) or more effective with a chorus (cq) though still possible for a quartet. We've been forgetting that distinction of late. But any anthem marked with our 4+ abbreviation at the start is out, so far as a quartet is concerned; technically it cannot be sung by only four voices. All the others can, those not marked 4+ or more.

It will help if our readers send in a list of anthems they've found especially effective for quartets; for greatest good we need the name of the publisher too. Why not some good T.A.O. readers supply a few lists? Send them, won't you, please?

Summer Choir-Arrangements

By THEODORE SCHAEFER
Covenant-First Presbyterian, Washington, D.C.

• Our volunteer choir of 40 voices serves from the middle of September until the first Sunday in July, supplemented by four paid soloists. It had been our custom to retain the soloists during the summer months, augmented by four, sometimes eight, voices from the chorus, but after the 1941 summer it became obvious that for some time vacations would not be plentiful, so the choristers would still be available. Some members were working on alternate Sundays, government workers continued to come to Washington, and decentralization and the draft were making a constant turnover in the choir.

These factors changed our usual plan and we concluded that we would maintain a summer chorus but not try to obligate any chorister for all Sundays. First we had the chancel choristers sign for all Sundays on which they would be available and willing. Next we announced auditions, to be continued all summer, for new voices. From these two lists we made up a unit of 20 voices for each Sunday, but it was understood that, in order to maintain balance, a chorister might be requested not to sing, or to sing on a Sunday not signed for. No attempt was made to rehearse weeks ahead; the 90-minute rehearsal was devoted to music for the one Sunday alone.

The results were gratifying, but our heavy vestments were too warm for summer wear, so the choir mother, music committee, and minister cooperated in securing funds for summer vestments—one-piece light-weight rayon collegiate gowns.

I did not take my usual long vacation but was glad to split it up so I'd be here when the work was to be done. For repertoire we used the following anthems, supplemented by four solo numbers and one duet:

Alcock, When thou turnest away
Bach, In faith I calmly rest
Beach, Let this mind be in you
Beethoven, Heavens are declaring
Darke, O hear ye this (The Sower)
Davies, God be in my head
I vow to thee my country
Dickinson, Beneath the shadow
Kopyloff, Hear my cry
Rowley, Praise
Shaw, O Light from age to age
Thiman, There is a stream
Whitehead, O Light beyond
Wood, Expectans Expectavi

Fees for Weddings

From the calendar of St. Andrew's, Wilmington, Del.

• There seems to be a bit of confusion in the minds of some people, about the question of fees evolving from the rites and sacraments of the church. Apart from the solemnization of matrimony, when the officiant and the organist and

the sexton should be remembered, the church exacts no fees whatsoever for her sacramental gifts. There are one or two possible exceptions to this rule. For example, if a stranger—or any one who does nothing to support the church as an institution—comes to the church and asks for her offices, ceremonies, sacraments, and blessing, he should certainly indicate his thanks for an organism which—if everybody were like him—wouldn't even be able to exist. But it is obvious that a regular communicant is in no way obligated to the church. Her whole life and liturgy are his for the asking, and the church is privileged to serve him. Quite often, however, a parishioner does wish to express his thanks for his occasional use of the Lord's gifts—in baptism, burial, and so forth—by a token beyond his regular giving. It's as though he were saying, "Thank God for the church. She's the cornerstone of all that's noble in this old world. I'm eternally grateful to her and her ageless gifts. I'm glad she's where she is, and doing what she's doing. May she go on from strength to strength! And to that end, please accept this token of my sacrifice of praise and thanksgiving!" In that case, the priest will gratefully accept the offering, but not for himself. The gift goes into the Rector's Discretionary Fund, and serves the church in the multitude of ways for which such gifts are sorely needed. So be it!

For Composers and Performers

• Music should bring relief. It should rehabilitate minds and souls, and modern music does not do this. If we are to have great music, we must return to the fundamentals which made the music of the past great. Music cannot be just color and rhythm; it must reveal the emotions of the heart.—SERGEI RACHMANINOFF.

So You Want to Know?

• "So you want to know what's wrong with America? Mostly, it's the wrong people talking at the wrong time. Who's talking? Secretaries of this and that—\$40.-a-week clerks with \$40.-mentalities . . . presidents of whosis or whatsis, who lost their own businesses and are therefore qualified to mind everybody else's. Zaney politicians screaming for a spotlight. That's what's wrong."—The Hon. EMERSON RICHARDS, from a featured article in the Daily World, Atlantic City, N.J.

Complete Versatility

• "In the decade before the war, we spent billions on the theory that a superior few could plan the lives and duties of a hundred and thirty million people. Now we are spending many more billions to inject in our fighting men the qualities of self-reliance, initiative, and imagination which we had come to deprecate," wrote Captain Eddie Rickenbacker in Life, Feb. 8, 1943, issue. Also in the days before the war we gave millions to farmers to plow under their crops, kill off their flocks; who in America today doesn't wish we had those crops & flocks now?

P I E T R O
Y O N

CONCERT ORGANIST

Lessons in

PIANO - ORGAN - COMPOSITION - LITURGY

852 Carnegie Hall

Tel.: Clr. 7-0951

NEW YORK, N.Y.

Oberlin Conservatory of Music

A Department of Oberlin College

Exceptional Advantages for the Organ Student

23 Organs for Teaching and Practice

Specialist Teachers

Bruce H. Davis — Leo C. Holden — Arthur Poister

Choir Singing and Choir Direction with

Harold Haugh

Address Frank H. Shaw, Director, Oberlin, Ohio, for catalog



SERVICE PROGRAMS

Column closes the first day of each month. The aim is to show services by organists of nationwide fame and services giving unusual materials.

- **DR. CLARENCE DICKINSON**
Brick Presbyterian, New York
March Morning Services
*Huber, O Lord Rebuke Me Not
Holy Lord God, Huber
Lord God we lift to Thee, Dickinson
Alcock, Andante
*Reger, Lord Have Mercy
When thou turnest away, Alcock
Jesu Friend of sinners, Grieg
Alcock, Maestoso
*Bubeck, Meditation
O Savior sweet, Bach
I see Thy kingdom, Gretchaninoff
Nielchmann, Largo
*Karg-Elert, I Believe
Wake the welcome day, Werner
In my heart, Saint-Saens
Bach, Credo
- **DR. C. HAROLD EINECKE**
*Park Congregational, Grand Rapids
March Services
*Bach, Come Savior of the Gentiles
Send out Thy Light, Gounod
j. Jesus meek and gentle, Holler
Jesu Joy of Man's, Bach
McKinley, Fantasy on Munich
*Kreckel, De Profundis
God is a Spirit, Bennett
j. Calvary, Rodney
Blessed Jesu, Dvorak
off. Edmundson, Nocturne
Lutkin, Heinlein
*Hyde, Spring
Matthews, Olivet Prelude
Bless the Lord, Ivanov
Into the woods, Wild
A Lenten Carol, ar.Darst
Karg-Elert, Lord All My Heart
Complete Morning Service
Dupre, Lamento
Processional, Call to Worship (plainsong),
Invocation, Lord's Prayer, Choral Amen,
Responsive Reading, Choral Response,
Sermonette, Scripture, Gloria Tibi.
Listen to the Lambs, Dett
Call to Prayer (minister & choir), Prayer.
Hear our prayer, Einecke
Hymn, Offering, Prayer of Dedication.
j. O Jesus Who didst suffer, Moffatt
Doxology, Presentation of Offering, Gloria
Patri, Sermon, Recessional, Benediction,
Amen, Silent Prayer, Chimes.
Bach, O Lamb of God



DR. C. HAROLD EINECKE
appointed Master Craftsman in Music for the Congregational Churches of America

- **GEORGE H. FAIRCLOUGH**
St. John Evangelist, St. Paul
January to March 28 Choral Music
Bach, Break forth O beauteous
Fairclough, Service in Af
Elvey, Arise shine
Woodward, Te Deum Ef
Smart, Jubilate F
Gounod, Nazareth
Cassler, Benedictus es Domine Fsm
Mendelssohn, How lovely
Bach, Jesu Joy of man's desiring
Mendelssohn, Hear my prayer
Willan, Benedictus es Domine
Harwood, Service Af
West, Eternal God is thy refuge
Martin, O come
Mendelssohn, Cast thy burden
James, I am the Vine
Fairclough, Benedicite G
Calkin, Out of the deep
Rossini, When Thou comest
Martin, Whoso dwelleth
Goss, O Savior of the world
Choir of 60 boys and men.
- **DR. ALEXANDER McCURDY**
Second Presbyterian, Philadelphia
March Services
*Elmore, Retrospection
Worship, Shaw
Jesu Joy of man's, Bach
**Sowerby's "Forsaken of Man"
*Bach, Our Father Which Art
Bird of Christ, Ross
Bach, Hark a Voice Saith

- **Rossini's "Stabat Mater"
- *Karg-Elert, Adorn Thyself
Of wynter Thorn and whyte Thorn, Purvis
Father Omnipotent, German
**Dubois' "Seven Last Words"
- *Brahms, O How Faithful
Appeal of the Crucified, Stainer
**Stainer's "Crucifixion"

The morning services end with a hymn-tune played on the chimes.

- **HUGH PORTER**
St. Nicholas Collegiate, New York
April 4, 11, 18 Services
*Franck, Grande Piece Andante
Surely He hath borne, Handel
Jesu Friend of sinners, Grieg
Barnes, 2: Finale
**Arcadelt, Ave Maria
Edmundson, To Thee O Lord
Weitz, Mater Dolorosa
I would beside my Lord, Bach
s. Ave Maria, Schubert
See O woman, Dubois
Weitz, Regina Pacis
*Borowski, Meditation-Elegy
In Him we live, Baumgartner
s. If with all your hearts, Mendelssohn
Vierne, 1: Finale
**Bach, Forty Days and Forty Nights
Bach, I Cry to Thee
Brahms, O Traurigkeit
St. Matthew Passion excerpts, Bach
s. Sheep and lambs, Homer
*Guilmant, Lift Up Your Heads
Behold your King, Hays
Blessed is He, Mozart
Widor, 1: Marche Pontificale
**Handel, Con.10: Adagio
Bach, O Sacred Head
Stainer's "Crucifixion"
Maleingreau, Tumult in Praetorium
- **G. DARLINGTON RICHARDS**
*St. James, New York
Victory Service
Lord hear our cry, ar.Kremser
San Min Chu I, Mao-Yuen
How blest are they, Tchaikowsky
Out of heaven, Cowen
Lord is my Light, Parker
Music represents Netherlands, Chinese
national anthem, Russia, England, America.
- **DR. LEO SOWERBY**
*St. James, Chicago
March Services
*Whitehead, Prelude on Gibbons Theme
Thou wilt keep him, Wesley
*Bach, Prelude Am
Jesu dulcis memoria, Victoria
Service in F, Darke
Blessed are all they, Sowerby
*Bingham, Intercession
Benedicite omnia opera F, Macpherson
Benedictus F, Darke
Jesu Word of God, Bach
*Dubois, Praeludium Grave
Benedictus es Domine Gm, Noble
How long wilt Thou, Brahms

The Organ

A Quarterly magazine unique in Europe

devoted exclusively to organs new and old; superb halftone illustrations and descriptions of the organs by builders, organists, and connoisseurs. Invaluable to all who take pride in their knowledge of organs throughout the world. Four issues a year. Subscription \$2.60.

Published in London by Musical Opinion.

By exchange arrangements remittances may be sent to Organ Interests Inc., Richmond Staten Island, New York.

Seventh Year

Training and Organization of — Junior Choirs — by Grace Leeds Darnell Mus.Bac., F.A.G.O.

June 21 to July 1, 1943, New York City

The course covers all phases of the organization and training of children's choirs. A group of children will be used as a demonstration choir in showing what to do and how to do it.

ST. MARY'S-IN-THE-GARDEN
521 West 126th Street New York City

He's in the Army Now

• Max Edward Hodges of Des Moines has had his basic training at Great Lakes Station, was sent to Bremerton, Wash., as pharmacist's mate first-class, medical corps, and promoted to specialist first-class in chaplain's office, as organist in the chapel of the new recreation center at Puget Sound Navy Yard.

"I've been quite active in entertainment at this field, including electrotone recitals on a Hammond; we've started a glee-club and are doing quite well with it, considering that all the men are so busy and the club is an innovation here."—PVT. ELDON HASSE, Air Base Squadron, Tampa, Fla.

"I enclose today's Chapel bulletin; it shows our regular Sunday service for the Protestant group. I enjoy these services a great deal, for they mean a lot to the soldiers and a lot to us who are thus helping them. I graduated from radio school here March 29 and would like to be a communications officer, but if the Chaplain keeps me here I shall teach code and continue as Post organist & choirmaster."—PVT. CHARLES H. CLARKE, Sioux Falls Air Base. Mr. Clarke's March 14 morning service:

Karg-Elert, Harmonies du Soir
O bone Jesu, Palestrina
Stainer, God so loved the world
Adoremus Te Christe, Palestrina
Bach, If Thou but Suffer God to Guide

"I'm playing a recital Sunday on a horribly-scaled 3-20—some things too big, some too small; the designer just didn't seem to know the principles of design. Howz this program for restraint? No Bach:

Handel, Largo; Water Music.
Stanley, A Fancy
Schubert, Serenade (played mit feelink)
Andrews, Con Grazia
Franck, Piece Heroique
Vierne, 1: Allegro; Pastorale; Finale.

"Something new under the sun has been instigated here at Camp Roberts—a Chaplains-Clerks School specializing in two courses: Army Correspondence, under Lt. Col. Wright; Organ Repertoire and Lessons, under Cpl. Charles W. McManis. There are 27 chaplains-clerks in Camp and about a third will be studying organ. If the war lasts long enough we might develop some good organists—but I wouldn't swear to that.

"Incidentally I've rewired practically all the drawbars on the electrotone and have official orders to do it to the others in the Post."—CPL. CHARLES W. MCMANIS of Camp Roberts, Calif., who thinks T.A.O. could improve itself if it did not publish "personal letters to the Editor written in a

most unpublishable style and not intended for publication." He's afraid it might give him "a bad reputation with T.A.O. clientele." No danger; some day the organ world will know him as we do, and like him just as much as we've done ever since we met him.—ED.

Sgt. Virgil Fox

• gave a recital in the Washington Cathedral April 1 for the American Red Cross and the latter benefited by \$332.19 in spite of the fact that all had already made their contributions to this year's fund. The program:

Campra, Rigaudon
Bach, O Sacred Head; Toccata D;
Come Sweet Death.

Bossi, Giga
Franck's Grande Piece Symphonique
Edmundson, Elfin Dance
Middelschulte, Perpetuum Mobile
McAmis, Dreams
Andriessen, Toccata

Says the Sergeant, "Never in my life have I had anything to eclipse the Franck in this setting and on this organ. It used to take 31 minutes; now I do it in 23 and feel that the tempos are, at last, exactly right." Sgt. Fox played the Grieg Piano Concerto over the red network of N.B.C., 60-station hook-up. He is still stationed at Bolling Field, Washington, D.C., but has been promoted to sergeant.

Viola Lang

• of Guilman Organ School faculty has been appointed to St. John's Episcopal, Jersey City, N.J.

Pietro A. Yon

• at the present writing is critically ill in a hospital in New York. April 9 he suffered a heart attack at his home, and was found on the floor, unconscious, by his sister Lina Yon, who has been with him since his wife's death some years ago. Miss Yon summoned help, but by the time the doctor arrived, his first attention had to be given to Miss Yon. The shock of her brother's condition was too great, and Miss Yon died the same day. Mr. Yon was taken to the hospital where he is still dangerously ill. His son, corporal Mario Yon, is with him. His brother, Constantino Yon, is also ill, but not dangerously so, though he will be confined to his bed for some time.

Dr. C. Harold Einecke

• of Park Congregational, Grand Rapids, has been appointed Master Craftsman in Music for the new National Arts Guild created by the "board of home missions of the Congregational Christian churches."

R. A. L. Smith

• of Forest Hills Presbyterian, Newark, N.J., has been appointed to the Methodist Church, Morristown, N.J., succeeding J. Clifford Welsh now in the armed forces.

Hans Vigeland

• and Ruth Lilian Andersen were married April 10 in the Brick Church, New York. Mr. Vigeland, graduate of the School of Sacred Music, New York, and organist of First Congregational, Great Barrington, Mass., is now a warrant officer, artillery band, Camp Claiborne, La.

School of Sacred Music

UNION THEOLOGICAL SEMINARY

Rev. HENRY SLOANE COFFIN, D.D., LL.D., President

CLARENCE DICKINSON — Director

Courses in everything pertaining to the

Ministry of Music

of the Church

Degrees, MASTER OF SACRED MUSIC

DOCTOR OF SACRED MUSIC

■ FACULTY ■

REV. CANON DOUGLAS
HELEN A. DICKINSON
BECKET GIBBS
MARGUERITE HAZZARD
CHARLOTTE LOCKWOOD GARDEN
CARL F. MUELLER
MRS. WILLIAM NEIDLINGER

T. TERTIUS NOBLE
HUGH PORTER
FRANKLIN ROBINSON
FREDERICK SCHLIEDER
CHRISTOS VRIONIDES
MORRIS W. WATKINS
CORLEEN WELLS

Year Begins September 29th

Catalogue on Request

UNION THEOLOGICAL SEMINARY

Broadway at 120th Street, New York City

Fourth Season

Summer Choir School

August 23 to 28, 1943

Immanuel Congregational Church
Hartford, Connecticut

Alexander McCurdy, Mus. D.

Lyman Bunnell, F.W.C.C.

Classes in organ, choir organization, vocal methods, choral conducting, junior choirs.

For bulletin write to

Mrs. Raymond Case, Secretary
10 Woodland Street
Hartford, Connecticut

Events-Forecast

• Bethlehem, Pa.: 36th annual Bach festival, May 14-15; program April p.94.

Cleveland: Museum of Art, May 2, 9, 16, 23, 30, 5:15, Walter Blodgett recitals; 5, 8:15, Mr. Blodgett's Guild recital.

New York: May 7, 8:30, Waldorf-Astoria, 'victory concert' N.F.M.C., Dr. J.W.Erb conducting, presenting 1943 winners in 'young artists awards.'

Mother's Day is May 9.

Grace Leeds Darnell

• June 6, 4:00, presents her annual junior-choir graduation, St. Mary's in the Garden, New York. There are two graduates this year; program includes Mendelssohn's "Hear my prayer," West's "Evening Service" Ef, Parker's "O 'twas a joyful sound," Tallis' "All praise to Thee," Hiles' "Shadows of evening hours."

New York Guild Festival

• American Guild of Organists invites the public to its four-day festival, no cards of admission needed.

June 1, 4:30, choral evensong, St. John's Cathedral, followed by recital by John L. Baldwin; 8:00, Riverside Church, Faure's "Requiem."

2, 3:45, St. Bartholomew's, address by Dr. Leo Sowerby, followed at 5:00 by all-Sowerby recital by Searle Wright, and at 6:30, dinner in the Community House; 8:45, Pius X School, Manhattanville College, program.

3, 5:00, St. Thomas, Frank McConnell recital; 8:15, St. Bartholomew's, annual Ascension service, including the singing of Lefebvre's "Hymn to the Godhead," the H. W. Gray prize anthem.

4, 5:00, recital by Clinton Reed, place not yet determined; 8:30, St. John's Cathedral, service by massed choirs.

Joseph Bonnet

• May 19, 8:30, plays a recital in Church of St. Ignatius Loyola, New York, for the benefit of French prisoners of war, auspices of French-American Wives. Program includes Franck's three Chorales and some major works of Bach. Tickets of admission one dollar.

Making Recital a Success

• Our E. Power Biggs recital was a great success. On a sub-zero night 330 tickets were taken at the door and there were many more sold. The local paper gave the recital the best of publicity, with all items on the front page save one, on the society page. The Editor even mentioned it in his column. Mrs. Moon [choirmaster; her daughter is organist] has a good sense of showmanship so the lighting, programs, etc., were nicely done. Mr. Biggs was all that you said he would be, as you can see from the critique [16', all high praise, written by an F.A.G.O.].—C. A. VAN BUSKIRK.

Getting that Job

• The Catholic Choirmaster, March issue, says that Joseph Bonnet to secure appointment to St. Eustache, Paris, had to accompany Gregorian at sight and improvise a prelude to it on the same melody and in the same mode; improvise a four-part fugue on a given theme; improvise a sonata first-movement on a given theme; and of course play an organ piece, selected from among fifteen suggested by the committee.

George A. Burdett

• died March 25 at his home in Dennis Port, Mass., after a long illness. He was born in Boston in 1856, graduated from Harvard in 1881, spent seven years in Europe, was organist of South Church, Boston, for many years, and of Harvard University where he continued for a long time in association with the music department. He is survived by three daughters.

Sergei Rachmaninoff

• died March 28 at his home in Beverly Hills, Calif. He was born April 1, 1873, at Oneg, Novgorod, Russia, studied in the St. Petersburg and Moscow conservatories, composed his Csm Prelude at the age of 20, made his first American tour as pianist in 1909, came to America to live in 1918, became a citizen Feb. 1, 1943. He is survived by his widow (nee Natalic Satin whom he married in 1902) and their two daughters.

Fanny Spencer

• died April 9 in a hospital in New York, aged 75. She was born in Newburgh, N.Y., and began playing the organ at an early age; for the past forty years she taught in Miss Spence's School for Girls.

Ernest R. Voight

• died March 31 in the hospital at Montclair, N.J., after a brief illness, aged 56. Born in West Orange, N.J., he was the grandson of the founder of G. Schirmer Inc., graduated from Princeton University in 1908, and entered the music-publishing field, first with Winthrop Rogers, later Boston Music Co., and since 1929 with Associated. He is survived by his mother and widow.

Recommended...

for

These Times



The Birchard TWO-PART CHOIR

Compiled by
HARRY L. HARTS

Choir directors who have difficulty maintaining their usual complement of singers will welcome this practical collection. The arrangements are in two parts, suitable for either adult or junior choirs, or combined choirs, or almost any group of singers. The composers include Gretchaninoff, Haydn, Rossini, Spohr, Verdi, Bortniansky, Handel, Costa, Saint-Saëns, Schvedov, Bach, Topliff, Vincent, Tours, West, Mozart, Dubois, Molique, Turner, Maunder, Woodward, Gounod and Calcott. In two volumes of 15 anthems each. \$0.75 each book. All anthems are available separately, but for economy we recommend purchasing an entire volume.

C. C. Birchard & Co.

221 Columbus Ave., Boston, Mass.



Peabody Conservatory

REGINALD STEWART, Director
BALTIMORE, MD.

One of the oldest endowed musical conservatories of the country

Summer Session June 21st July 31st

Staff of eminent European and American Masters including:

CHARLES M. COURBOIN

the world renowned concert organist

Credits may be offered toward both the Peabody Teacher's Certificate and the B. Mus. Degree. By special arrangement with the Johns Hopkins University, credits in certain branches may be offered toward its B. S. Degree. Special courses in French, German and Italian.

Tuition \$20 to \$35, according to study

Practice Pianos and Organs Available

Circulars Mailed

FREDERICK R. HUBER, Manager

Arrangements for classes now being made

FALL TERM OPENS OCT. 1ST



GUSTAV F. DÖHRING

INVITES DEMONSTRATION OF
HILLGREEN, LANE & COMPANY
ORGANS OF QUALITY

225 Fifth Ave., New York
Tel.: Ashland 4-2348

RARE OPPORTUNITY

to purchase new organ, two manuals, built for foreign country but war conditions prevent delivery. Organ now in warehouse in New York. For information address: Gustav F. Dohring, 225 Fifth Ave., New York City—representing Hillgreen, Lane & Co.



August Maekelberghe

August Maekelberghe*American Composers: Sketch No. 58*

• Mr. Maekelberghe was born Jan. 15, 1909, in Ostende, Belgium, finished highschool there, studied music in Notre Dame College, Ostende, and graduated from the Royal Conservatory, Ghent, Belgium, in 1925, winning first-prize. His organ teachers were Alphonse Verschelde and Leandre Villain; piano, Maxime Vanneste, Leon Metdepenningen; theory, Louis Aerschodt, Roels, and d'Hoedt. He continued his studies in the Institute of Musical Art, Detroit, earning his Mus.B. in 1939, Mus.M. 1941. He came to America in 1932, became a citizen in 1937. He is a bachelor.

His first church was St. Dominic, Ostende, 1925, and in America he was organist of various churches in Michigan prior to his 1942 appointment to Church of the Messiah (Episcopal), Detroit, where he plays a 3-27 Hutchings-Votey and directs an adult chorus of 30, boychoir of 22, children's choir of 33, with two solo voices, five rehearsals a week.

He has done much literary work on music subjects and lectured, his specialties being Gregorian and, of all things, phonograph recordings. He writes a weekly column on music for the Detroit Free Press and directs the choir of Mercy College of Nursing, Detroit. He took his A.A.G.O. in 1940,

F.A.G.O. in 1941. For the 1937-38 seasons he gave daily radio recitals over WWJ, though he "was allowed to play only one true organ composition a day"; but since he was "one of the species of homo sapiens which likes to eat fairly regularly, couldn't live without eating, and besides there were a great many organists walking the streets, I did what I was told. Not that I am apologizing . . . that period taught me more . . . than years of college training could have done."

All of which may be one reason why his Triptych, the composition which induced this presentation here, has such high musical qualities.

Published organ works:
De Profundis Clamavi
Triptych:
Dawn Again
Softly Along the Road
Twixt Darkness and Light

All are by Gray, the first now in process of publication. In manuscript are:

Scherzo-Impromptu, composed for E. Power Biggs; and

Sonata 1, in three movements: Who Would Fardels Bear, When the Soft Dews, Scherzo.

And, for the fourth time in these current sketches, it is admitted that the excellence of current compositions (Triptych in this case) inspired the presentation. In a day when cacophany is produced without limit and without meaning, it is wholesome to recognize that better school of composers whose music is modern in every particular and yet far from messageless.

Conflicting Viewpoints

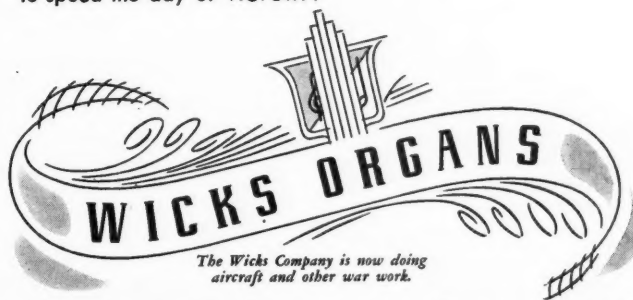
• The American army & navy want you to collect all possible scrap metal and turn it in to the proper scrap-collecting agencies; but, say they, Hitler doesn't want you to do any such thing. Take your choice.

*... from mill to organ*

An efficient, well equipped lumber mill is *indispensable* in the building of pipe organs.

The Wick: mill is just that—and more. Its equipment is the latest, and during peace-time, efficiency of production is attested by the figure of 350,000 feet of lumber milled annually!

Of course, the Wicks Company is now producing war material to speed the day of VICTORY!



The Wicks Company is now doing aircraft and other war work.

1100 Fifth Street * * * Highland, Illinois

Organ Maintenance

Rebuilding — Repairs

Additions — Tuning

Organ Chimes

Amplified Tower Chimes

Yearly Maintenance Contracts

Courteous and Dependable
Pipe Organ Service

by Factory-Trained Experts

Chester A. Raymond

Organ Builder

176 Jefferson Rd. — Princeton, N. J.
PHONE 935



Past RECITALS

Confined to programs of special character as given by those who have made their names nationally important. This column closes on the first day of each month

- DR. MARSHALL BIDWELL
Carnegie Music Hall, Pittsburgh

Bach Program

A Mighty Fortress
Deck Thyself My Soul
Now Rejoice Together
Fugue Ef
Jesu Priceless Treasure
Cello Suite 3: Bourree
Fantasia & Fugue Gm
Come Sweet Death
Son.1: Allegro
Siciliano; Fugue a la Gigue.

- E. POWER BIGGS

Gary Methodist, Wheaton
Handel's Concerto Bf
Bach, Sheep May Safely Graze
Toccata & Fugue Dm

Haydn, Air with Variations
Purcell, Trumpet Voluntary
Liszt, Ad Nos ad Salutarem
Schumann, Canon Bm; Sketch Df.
Sowerby, Fantasy for Flutes
Alain, Litanies

Karg-Elert, Reed-Grown Waters
Dupre, Christmas Variations

- JOSEPH BONNET

Art Museum, Worcester
*Buxtehude, Prelude-Fugue-Chaconne

Emerson Richards Organ Architect

800 SCHWEHM BUILDING
ATLANTIC CITY

St. Luke's Choristers

Long Beach, California
William Ripley Dorr, *Director*
Mus. Bac., B. S.

Current and forthcoming motion
picture releases:

"Mrs. Miniver" — "Tish"
"Random Harvest"

WILLIAM A. GOLDSWORTHY A.S.C.A.P.

Composition

Improvisation

Service Matters

Criticizing and Editing mss.
for Composers

St. Mark's in the Bouwerie
234 East 11th St. New York



CATHARINE CROZIER

whose first season of recitals under LaBerge management is reported in these pages.

From God I Ne'er will Turn
Marchand, Plein-Jeu
Byrd, Miserere
Bach, Fantasia G
Mendelssohn's Sonata 2
Ropartz, Breton Theme
Diggle, Triumph Song
*Hofhaymer, Fantasia On Freudt
Titelouze, Ave Maris Stella
Scheidt, Cantilena Anglica Fortune
Bach, Fantasia & Fugue Cm
Schumann, Sketches Gm, Bf.
Boely, Andante con Moto Gm
Guilmant, O Filii et Filiae
Shelley, Spring Song
Bonnet, Chant de Printemps
• CHARLOTTE LOCKWOOD GARDEN
Crescent Ave. Presb., Plainfield
American Program

Dickinson's Storm King Symphony
Clokey's Fireside Sketches
Sowerby, Requiescat in Pace
Edmundson, From Heaven High
• ALEXANDER SCHREINER
Eaton Auditorium, Toronto
Bach, My Heart is Filled
Toccata-Adagio-Fugue C
Prelude & Gigue Ef for Pedals
Vierne, 2: Chorale; Scherzo.
Biggs, Toccata

Schreiner, Morning Fancies
Nevin, Nightingale
Vierne, 6; Finale
• GEORGE L. SCOTT
Illinois Wesleyan University
First of Spring Series Concerts

Franck, Priere
Bingham, Aria
Bach, Prelude & Fugue Bm
Hindemith's Sonata 2
Bach, Two Choralpreludes
Vierne, 2: Scherzo & Chorale
• CARL WEINRICH
St. Bartholomew's, New York
Prayer of Thanksgiving, Kremsier
With heart uplifted, Shvedov
Bless the Lord, Ivanov
Morning Hymn, Krug
Handel's Concerto 10
Adoramus Te, Ruffo

Diffusa est, Nanino
Kyrie, Crucifixus, Gloria, Lotti
Bach, Four Choralpreludes
Now let every tongue, Bach
Jesu Joy of man's desiring, Bach
Ave Verum, Mozart
Then round about, Handel
Zion hears the watchman, Buxtehude
Mr. Weinrich directed his Princeton Uni-

Robert Baker

M. S. M.

FIRST PRESBYTERIAN CHURCH
BROOKLYN, N. Y.

Marshall Bidwell

Organist and Musical Director

Carnegie Institute

PITTSBURGH

PENNA.

Richard Keys Biggs

BLESSED SACRAMENT CHURCH
HOLLYWOOD

Address: 6657 Sunset Blvd., Hollywood

William G. Blanchard

ORGANIST

Pomona College

CLAREMONT

CALIFORNIA

Palmer Christian

Professor of Organ

University Organist

University of Michigan

Ann Arbor

Clarence Dickinson

MUS. DOC.

CONCERT ORGANIST

Organist and Director of Music, The Brick
Church and Union Theological Seminary;
Director of the School of Sacred Music
of Union Theological Seminary.

99 Claremont Ave., New York City

Laurence H. Montague - A. A. G. O.

Recitals which display the organ, and appeal to the people.

North Presbyterian Church

• Buffalo, New York

versity chapel choir in the choral numbers.

• **WORCESTER SERIES**

All Saints, William Self, organist
Ernest White

Vierne, Westminster Carillon
Krebs, Ach Gott

Kneller, Was Gott Tut

Walther, Was Gott Tut

Pachelbel, Vom Himmel Hoch

Maleingreau, Mystique:

Rhythms; Nombres.

Martini, Aria von Varazione

Fiocco, Adagio

Arne, Flute Solo

Handel, Con.4: Allegro Moderato

Karg-Elert, Landscape in Mist

Boellmann, Ronde Francaise

Simonds, Dorian Prelude Dies Irae

Clarence Watters

Du Mage, Grand Jeu

Couperin, Benedictus

Begue, Noel

Bach, Fantasia & Fugue Gm

Widor, 5: Adagio; Allegro Vivace.

Watters, De Profundis: Largo; Allegro.

Dupre, Verset; Crucifixion; Fugue Gm.

William E. Zeuch

Bach, Prelude & Fugue G

Sheep May Safely Graze

Son.5: Allegro

Bernard, Fantasia & Fugue F

Bonnet, Reverie; Caprice Heroique.

Stoughton, Cyprian Idyl

McKinley, Cantilene

DeLamarter, Carillon

Vierne, 3: Finale

Mr. Self

Purcell, Toccata A

Clerambault, Prelude Dm

Bach, When in the Hour; Credo.

Couperin, Elevation

Felton, A Little Tune

Widor's 'symphonie' Gothique

Catharine Crozier Recitals

• To show how a recitalist on tour manipulates a necessarily limited group of numbers to provide programs suitable for audiences of different types we give the following four recitals played by Miss Crozier under La-Berge management.

*Purcell, Trumpet Tune & Air

de Grigny, Recit de Tierce

Buxtehude, Fugue a la Gigue

Bach, Toccata-Adagio-Fugue C

Four Choralpreludes

Karg-Elert, Symphonic Choral Abide

Vierne, 2: Scherzo

Edmundson, Gargoyles; Pange Lingua.

Dupre, Fugue Gm

*Karg-Elert, Symphonic Choral Abide

Vierne, 2: Scherzo

Berceuse; Divertissement.

Ducasse, Pastorale

Edmundson, Gargoyles

Simonds, Prelude As Now the Sun's

Jepson, Pantomime

Liszt, Fantasia & Fugue on Bach

*Bach, Toccata-Adagio-Fugue C

Three Choralpreludes

Ducasse, Pastorale

Liszt, Prelude & Fugue on Bach

Edmundson, Pange Lingua; Gargoyles.

Simonds, Prelude As Now the Sun's

Sowerby, Toccata

*Bach, Toccata-Adagio-Fugue C

Five Choralpreludes

Ducasse, Pastorale

Edmundson, Gargoyles; Pange Lingua.

Vierne, 2: Scherzo

Simonds, Prelude As Now the Sun's
Sowerby, Toccata

First program was in a conservatory, second in a museum, third for an A.G.O. chapter, fourth for Casavant Society. The make-up shows, roughly, 32 compositions played, 16 of them repeats (not counting the choralpreludes of Bach). American composers were represented in 5 compositions played 13 times, a good record.

Louis F. Mohr & Company Organ Maintenance

2899 Valentine Avenue, New York City

Telephone: SEdgwick 3-5628

NIGHT AND DAY

Emergency Service

Yearly Contracts

ELECTRIC ACTION INSTALLED

HARPS — CHIMES — BLOWERS

An Organ Properly Maintained
Means Better Music



160,000 Americans die of cancer annually. Authorities say many of these deaths could be avoided.

Help us spread the knowledge that cancer can, in many cases, be cured. Enlist today in your local unit of the Women's Field Army.

In the Metropolitan Area, address the New York City Cancer Committee, 130 East 66th Street.

**AMERICAN SOCIETY FOR
THE CONTROL OF CANCER**

350 Madison Avenue, New York, N. Y.

The World's Finest Musical Masterpieces



"EFS" No. 11

Contains over 50 specially selected compositions covering the entire field of organ music. A folio every organist should own.



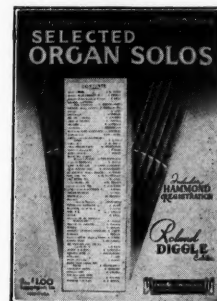
"EFS" No. 17

Contents embrace Preludes, Postludes, Chorales, Marches, Oratorios, etc., plus instructions on how to modulate and improvise.



"EFS" No. 27

Presents a studied and specific program for the organist for use on small or large Organs. Includes Hammond registration.



"EFS" No. 37

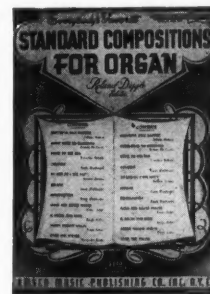
Contains outstanding organ solos selected by Roland Diggle. Excellent as recital and concert pieces. Hammond registration included.

Each folio contains

192 Pages

**PRICE
\$1.00**

At your Music
Dealer or Postpaid
Direct from



"EFS" No. 47

Another great collection of organ solos compiled and edited by Roland Diggle. Includes registration for the Hammond.

AMSCO MUSIC PUB. CO., • 1600 BROADWAY • NEW YORK, N. Y.

Everett Titcomb*American Composers: Sketch No. 51-B*

• In November 1939 these pages dealt with Mr. Titcomb's works, but the high artistic value of his latest compositions warrants this revised article.

He was born June 30, 1884, in Amesbury, Mass., completed highschool there and turned to music, studying organ with S. B. Whitney, other branches with T. P. Currier. His first position was St. James, Amesbury, 1900, followed by Church of Messiah, Auburndale, 1903, Christ Church, Andover, 1909, St. John Evangelist, Boston, 1911 to the present; the organ is Hook-Hastings, choir a chorus of 41 volunteers; at Christ



Everett Titcomb

Charles H. Finney

A.B., MUS.M., F.A.G.O.

DEAN of the MUSIC DEPARTMENT

Friends University

WICHITA

KANSAS

Herbert Grieb

ORGANIST-DIRECTOR

Episcopal Church of the Advent
Temple Emanu-ElDIRECTOR OF MUSIC
Radio station WBRC

Birmingham

Alabama

Frank B. Jordan

M. MUS.

Drake University

DES MOINES

IOWA

Edwin Arthur Kraft

Recitals and Instruction

Trinity Cathedral

Cleveland, Ohio

Claude L. Murphree

F.A.G.O.

University of Florida

Gainesville, Fla.

Organist-Director
First Baptist Church**G. Darlington Richards**

Organist--Choir Master

ST. JAMES' CHURCH
NEW YORK

Madison Avenue at 71st Street

Ten-Lesson Course in
Boy Choir Training

Church, Harvard, he has a choir of 30; both churches take a total of six rehearsals each week. He is a bachelor with a penchant for Gregorian which he has imbibed and uses liberally, both in his service work and as thematic material for his compositions. He gave a course of lectures on Gregorian for five summer-courses of the Wellesley Conference.

Published organ works, all by B. F. Wood Co., 50¢ each:

*Alleluia, 1938

*Cibavit Eos, 1938

Credo in Unum Deum, 1941

*Gaudeamus, 1938

†Prelude, 1942

*†Puer Natus Est, 1938

†Regina Caeli, 1941

Scherzo, 1942

Vexilla Regis, 1941

*Published under the general title of Four Improvisations on Gregorian Themes; †Mr. Titcomb's favorites; ‡best-seller. Though it is not the province of this column to comment on the quality of the music, it must be pointed out that the high practical values of seven of the above recently reviewed in these pages make Mr. Titcomb's music worth much more than average attention.

Wins \$900. Prize

• William Bergsma, native of Oakland, Calif., won the "Joseph H. Bearns prize awarded annually by Columbia University for the best composition by an American between the ages 18 & 25." He is a student in the Eastman School, receiving his Mus.M. degree this month; String Quartet No.1 was the winning work.

E. Power Biggs'

• broadcast hour on Easter was changed to 9:15 after announced for another hour in these columns. April 24 he was again on the blue network as soloist with the Boston Symphony in Handel's Concerto 10, Koussevitzky conducting.

Going, Going, Gone!

• "Monday I lose my last young man student to the army," writes Cora C. Redic of Winfield, Kans.

Junior-Choir Contest

• The New York F.M.C. annual contest gave first place in the unison section to St. Mary's, Auburndale; two-part, First Methodist, Flushing; three-part, Middle Collegiate, New York. The contest was conducted as a service under the supervision of Grace Leeds Darnell, chairman of religious music, New York F.M.C.

Albert Riemenschneider

Director

Baldwin-Wallace Conservatory, Berea

RECITALS

INSTRUCTION and COACHING

MASTER CLASSES

Baldwin-Wallace Conservatory of Music
Berea, Ohio**Theodore Schaefer**

COVENANT-FIRST

PRESBYTERIAN CHURCH

WASHINGTON

D. C.

Harold Schwab

BOSTON, MASSACHUSETTS

GEORGE LARKHAM

SCOTT

Illinois Wesleyan University

Bloomington, Illinois

ORGAN — THEORY

TEACHING — COACHING

Ernest Arthur Simon

BOY VOICE TRAINING

CONSULTING CHOIRMASTER

Choirmaster-Organist

Christ Church Cathedral

Address:

Christ Church Cathedral House,
Louisville, Ky.**Thomas H. Webber, Jr.**Idlewild Presbyterian
Church

MEMPHIS

— TENNESSEE

FRANK VAN DUSEN

Kimball Hall American Conservatory of Music Chicago, Illinois



This month's PROGRAMS

Unless a program has special character as elsewhere defined it can be published in T.A.O. only when received in time for advance publication; closing date is 14th or 15th of month prior to date of playing.

• ROBERT BAKER

Highlands Church, White Plains
May 9, 4:00

Classic Times

*Marcello, Psalm 19

Vivaldi, Adagio

Rinck, Rondo for Flute

Bach, Capriccio on Departure

In Ensemble

Handel's Sonata D, violin & organ

Modern

Schroeder, Three Short Intermezzos

Langlais, Nativity

Farnam, O Filii et Filiae

Organ in Church Music

Bach, Three Choral Preludes

Buxtehude, My Jesus is My Lasting Joy

Karg-Elert, Fugue-Canzona-Epilogue

Buxtehude is a solo-cantata for soprano, two violins, organ; Karg-Elert is for organ, violin, and women's voices. Program opens the newly-installed 3m Moller, formerly in a Montclair residence.

• JOHN S. GRIDLEY

First Presbyterian, Cumberland, Md.

Fifth All-Bach Recital

Fugues in C, D, Gm, Cm

Fantasia C

Fantasia with Imitation Bm

Fugue, Fantasia, Fugue, Prelude, all in G

Prelude Am, Fugue Cm, Fugue Bm

Fantasia G, Prelude C

Eight Little Preludes & Fugues

Fugue Gm

Fantasia & Fugue Fragment Cm

Unfinished Fantasia C

Pedal Exercitium Gm

Two Fugues Dm

Bach's Art of Fugue

As already stated in these pages, Mr. Gridley is playing one all-Bach program every year for twelve years in his complete-Bach series. This year's program will take two hours and forty minutes.

• EDWIN ARTHUR KRAFT

Lake Erie College, Painesville

May 19, 7:45

Bach, Toccata & Fugue Dm

Mozart, Quartet F: Adagio

Noble, Introduction & Passacaglia
Vierne, Westminster Carillon
Franck, Prelude-Fugue-Variation
Whitford, Nun Danket Alle Gott
Hure, Noel Communion
Schubert, Ave Maria
Mulet, Carillon-Sortie

• CLAUDE L. MURPHREE

University of Florida, Gainesville

May 2, 4:00

Annual Piano-Concerto Program

Kasschau's Juvenile Concerto C

Mana-Zucca's Concerto Et

Beethoven's Concerto Cm

Liszt's Concerto Ef

Another Organist Preaches

• Frederick Stanley Smith, First Baptist, Raleigh, N.C., Jan. 31 took the preacher's part in the evening service and gave the congregation a sermon on the History of Hymntunes, dealing with Gregorian, Lutheran, early Anglican, and modern, the choir singing two examples of each. Says Mr. Smith: "I even mentioned the congregation in the southern part of Wales that sang:

'We are the chosen few.

The rest of you are damned.

There may be room in hell for you,

We don't want heaven crammed.'

I believe I can report that a good time was had by all."

C. Harold Einecke

Mus.D., Mus.B., F.W.C.C.

First (Park) Congregational Church
Grand Rapids, Michigan

Robert Elmore

Concert Organist

Mgt.: Bernard R. LaBerge, Inc.
2 West 46th St. — New York

Charles W. Forlines

Organist and Choirmaster

Court Street Methodist Church
Rockford, Illinois

Horace M. Hollister

M.S.M.

Associate Organist

Director of Music for Young People
Madison Avenue Presbyterian Church
New York City

Melville Smith

Director, Longy School of Music

Cambridge, Mass.

Organist and Choirmaster

Mt. Vernon Church

Boston, Mass.

Lauren B. Sykes

A. A. G. O.

Director of Music

First Methodist Church

Conductor, Multnomah A-Cappella Choir

Portland, Oregon

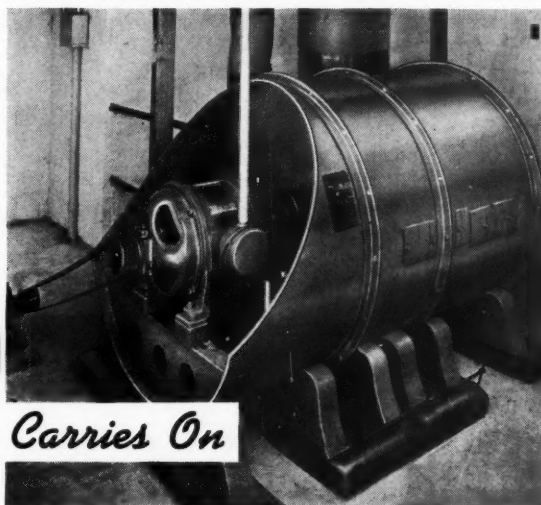
G. Russell Wing

M. S. M.

Organist and Director

First Congregational Church
Long Beach, California

THE ORGOBLO



Carries On

Fortunate indeed are the thousands of churches, colleges, and theaters that have the Spencer Orgoblo in these times. Built like a bridge with rust-resistant metal and wide clearances, smooth, quiet air power is assured for the duration.

KEEP ORGOBLOS WELL LUBRICATED

They will run for weeks without attention, but more frequent inspection is advisable now because repair parts and competent repair men are more difficult to obtain.

Many Orgoblos installed 35 years ago are still giving satisfactory service. Our instruction book will help extend the life and service rendered by your Orgoblo. It's free for the asking.

250A

SPENCER ORGOBLO
HARTFORD
FOR CHURCHES, THEATRES
AND HOMES
THE SPENCER TURBINE COMPANY, HARTFORD, CONN.

ORGANISTS

(*See advertisement elsewhere in this issue.)

AKIN, Nita, Mus.Doc.
1702 McGreagor Ave., Wichita Falls, Texas
BAKER, Robert, M.S.M.*
BAKER, Walter
First Baptist, 17th & Sansom, Philadelphia.
BIDWELL, Marshall, Mus.Doc.*
BIGGS, E. Power
53 Highland St., Cambridge, Mass.
BIGGS, Richard Keys*
BLANCHARD, William G.*
BONNET, Joseph
1240 Park Ave., Apt. 4-C, New York City.
CALLAWAY, Paul (in armed forces)
Washington Cathedral, Washington, D.C.
CHENEY, Winslow
1425 Broadway, New York City.
CHRISTIAN, Palmer, Mus.Doc.*
CLOKEY, Joseph W., Mus.Doc.*
Miami University, Oxford, Ohio.
COCI, Claire
2 West 46th St., New York City.
COOPER, Harry E., Mus.Doc., F.A.G.O.
Meredith College, Raleigh, N. C.
CROZIER, Catharine
Eastman School of Music, Rochester, N. Y.
DARNELL, Grace Leeds*
DICKINSON, Clarence, Mus.Doc.*
DORR, Wm. Ripley*
DUNKLEY, Ferdinand
St. Charles Avenue Presbyterian Church;
Loyola University College of Music;
Author, "The Buoyant Voice";
1915 Calhoun St., New Orleans, La.
EDMUNDSON, Garth
New Castle, Pa.
EIGENSCHENK, Dr. Edward
Kimball Hall, Chicago, Ill.
EINECKE, C. Harold, Mus.Doc.*
ELLSASSER, Richard
14236 Cedarwood Ave., Lake St., Cleveland, O.

T.A.O. SPECIFICATIONS

V—VOICE: An entity of tone under one control, one or more ranks of pipes.
R—RANK: A set of pipes.
S—STOP: Console mechanism controlling Valves, Borrowers, extensions, etc.
B—BORROW: A second use of any Rank of pipes (Percussion excluded).
P—PIPES: Percussion not included.
DIVISIONS
A—Accompaniment
B—Bombarde
C—Choir
D—Antiphonal
E—Echo
F—Fanfare
G—Great
H—Harmonic
I—Celestial
L—Solo
N—String
O—Orchestral
P—Pedal
R—Gregorian
S—Swell
T—Trombone
U—Huckpositiv
V—Positiv
Y—Sanctuary
VARIATIONS
h—bars
b—bearded
h—brass
bc—bottom C*
c—copper
c—cylinders
cc—cres. chamber
d—double
f—flat
fr—free reed
h—halving on
4.12x5.14—Size of wood pipe in 16th-inch fractions, thus 4 12/16 x 5 14/16, or 4 3/4 x 5 7/8.
14"—Diameter of cylindrical pipe.
41"—Scale number.
42b—Based on No. 42 scale.
46-42—46-scale at mouth, 42 at top.
2/3t—Tapered to make top diameter 2/3rd that of the mouth diameter.
2/9m—Mouth-width covers 2/9th of circumference of pipe.
1/4u—Mouth cut-up is 1/4th.
17h—Scaled to halve on the 17th note.
Dynamics indicated from ppp to fff.
Order in which details are listed:
Dynamic strength, wind-pressure, scale, details, number of pipes.
*b, t, m, u, h refer to any specified notes in the bottom, tenor, middle, upper, and high octaves of the keyboard; top c⁴ is still above the high octave but need not be considered here; each octave begins on C and ends on B.
CCC-16", CC-8", C-4", c²-2", c³-1", c⁴-6", c⁴-3".

SCALES, ETC.

4.12x5.14—Size of wood pipe in 16th-inch fractions, thus 4 12/16 x 5 14/16, or 4 3/4 x 5 7/8.
14"—Diameter of cylindrical pipe.
41"—Scale number.
42b—Based on No. 42 scale.
46-42—46-scale at mouth, 42 at top.
2/3t—Tapered to make top diameter 2/3rd that of the mouth diameter.
2/9m—Mouth-width covers 2/9th of circumference of pipe.
1/4u—Mouth cut-up is 1/4th.
17h—Scaled to halve on the 17th note.
Dynamics indicated from ppp to fff.
Order in which details are listed:
Dynamic strength, wind-pressure, scale, details, number of pipes.
*b, t, m, u, h refer to any specified notes in the bottom, tenor, middle, upper, and high octaves of the keyboard; top c⁴ is still above the high octave but need not be considered here; each octave begins on C and ends on B.
CCC-16", CC-8", C-4", c²-2", c³-1", c⁴-6", c⁴-3".

ELMORE, Robert
130 Walnut Ave., Wayne, Penna.
FERRIS, Isabel Dungan
Wilson College, Chambersburg, Pa.
FINNEY, Charles H.*
FORLINES, Charles W.*
FOX, Virgil (in armed forces)
1316 Park Ave., Baltimore, Md.
GLEASON, Harold
EASTMAN SCHOOL OF MUSIC
Rochester, New York.
GOLDSWORTHY, Wm. A.*
234 East 11th St., New York City.
GRIEB, Herbert*
HARRIS, Ralph A., M.S.M., F.A.G.O., Chm.
Conductor, St. Paul's Choristers
Brooklyn, New York.
HOLLISTER, Horace M.*
JORDAN, Frank B., M.Mus.*
KETTRING, Donald D., M.S.M.
Westminster Presbyterian Church, Lincoln, Neb.
KRAFT, Edwin Arthur*
Trinity Cathedral, Cleveland, Ohio.
LaBERGE, Bernard R.
119 West 57th St., New York City
LOCKWOOD, Charlotte
Sunnybrook Road, Basking Ridge, N.J.
LOUD, John Hermann, F.A.G.O.
Recitals, instruction;
Park Street Church, Boston (1915);
9 Denton Road West, Wellesley, Mass.
MARSH, William J.
400 Taylor St., Fort Worth, Texas.
McCURDY, Alexander, Mus.Doc.
Box 87, Princeton, N. J.
MIRANDA, Max Garver, B.M., M.A., A.A.G.O.
Director of the Department of Music,
Lincoln College, Lincoln, Ill.
Residence: 319 Peoria St., Lincoln, Ill.
MURPHREE, Claude L., F.A.G.O.*
POISTER, Arthur (in armed forces)
Oberlin Conservatory, Oberlin, Ohio.
PORTER, Hugh
99 Claremont Ave., New York.
RICHARDS, G. Darlington*
RIEMENSCHNEIDER, Albert, Mus.Doc.*
SCHAEFER, Theodore*
SCHREINER, Alexander*
1283 East So. Temple, Salt Lake City, Utah.
SCHWAB, Harold* (in armed forces)
SCOTT, George Larkham*
SIMON, Ernest Arthur*
SMITH, Melville*
SYKES, Lauren B.* (in armed forces)
VAN DUSEN, Frank, Mus.Doc.*
WEBBER, Thomas H., Jr.*
WEINRICH, Carl
135 Morse Place, Englewood, N. J.
WELLIVER, Harry, Mus.M.* (in armed forces)
WHITE, Ernest
145 West 46th St., New York.
WING, G. Russell, M.S.M.*
YON, Pietro A.
853 Carnegie Hall, New York City.

CONSERVATORIES

GUILMANT ORGAN SCHOOL
12 West 12th St., New York City.
OBERLIN CONSERVATORY
Oberlin, Ohio.
SCHOOL OF SACRED MUSIC
Broadway & 120th St., New York City.
WESTMINSTER CHOIR COLLEGE
Princeton, N. J.

PUBLISHERS

AMSCO MUSIC PUB. CO.
1600 Broadway, New York City
BIRCHARD, C. C. Birchard & Co.
221 Columbus Ave., Boston, Mass.
FISCHER, J. Fischer & Bro.
119 West 40th St., New York City.
GALAXY MUSIC CORPORATION
17 West 46th St., New York City.
GRAY, The H. W. Gray Co.
159 East 48th St., New York City.
MARKS, Edward B. Marks Music Corp.
R.C.A. Bldg., Radio City, New York
SUMMY, Clayton F. Summy Co.
321 S. Wabash Ave., Chicago, Ill.
WOOD, The B. F. Wood Music Co.
88 St. Stephen St., Boston, Mass.

VESTMENTS

NATIONAL Academic Cap & Gown Co.
821 Arch St., Philadelphia, Pa.

BUILDERS

AEOLIAN-SKINNER ORGAN CO.
Main Office: Boston, Mass.
New York: 4 East 53rd St.
AUSTIN ORGANS INC.
Main Office: Hartford, Conn.
New York: 522 Fifth Ave.
CASAVANT FRERES
St. Hyacinthe, P. Q., Canada.
MOLLER, M. P. Moller Inc.
Main Office: Hagerstown, Md.
Chicago: 701 N. Michigan Ave.
New York: 1 East 42nd St.
Philadelphia: 3729 North 10th St.
WICKS ORGAN CO.
Highland, Illinois.

ARCHITECTS

BARNES, William H., Mus.Doc.
1112 S. Wabash Ave., Chicago
MONTAGUE, Laurence H.
81 Princeton Blvd., Kenmore-Buffalo, N. Y.
(Associated with Wicks Organ Co.)
RICHARDS, Emerson
Atlantic City, N. J.

CUSTODIANS

DELOSH BROTHERS,
Guaranteed used organs, tuning, maintenance
15-08 105th St., Corona, N. Y. HAV. 4-8575.
DOHRING, Gustav F.
225 Fifth Ave., New York, N. Y. Ashland 4-2348
MOHR, Louis F. Mohr & Co.
2899 Valentine Ave., New York City.
RAYMOND, Chester A.
176 Jefferson Road, Princeton, N. J.
SCHLETTE, Charles G.
Church organs rebuilt, tuned, repaired; yearly
contracts; Blowing plants installed; etc.
1442 Gillespie Ave., New York. WEST. 7-3944.

EQUIPMENT

Blowers, see Spencer-Turbine
DEAGAN, J. C. Deagan Inc., Percussion
1770 Berne Ave., Chicago, Ill.
Electric-Action, see Reiser
MAAS ORGAN CO., LTD., Chimes
3015 Casitas Ave., Los Angeles, Calif.
ORGAN SUPPLY CORP., Organ parts & supplies,
540 East 2nd St., Erie, Penna.
"ORGOBLO," see Spencer-Turbine
Percussion, see Deagan, and Maas.
REISNER, W. H. Reiser Mfg. Co. Inc.
Action parts of all kinds
Hagerstown, Md.
SPENCER TURBINE CO., Blowers
Hartford, Conn.

T.A.O. DIRECTORY

AMERICAN ORGANIST, THE
Richmond Staten Island, New York, N. Y.
BARNES, Dr. Wm. H.
1112 S. Wabash Ave., Chicago
DIGGLE, Dr. Roland
260 S. Citrus Ave., Los Angeles, Calif.
DUNHAM, Rowland W., Dean of College of Music,
University of Colorado, Boulder, Col.
ORGAN INTERESTS INC.
Richmond Staten Island, New York, N. Y.

CLOSING DATES

1st of month, main articles, photos,
reviews, past-program columns.
10th, all news-announcements.
15th, advance programs and events
forecast.
18th, dead-line, last advertising.
Photographs: black glossy prints only,
not copyrighted, mailed flat between
corrugated paper-boards.
Articles: typewritten, double-spaced.
THE AMERICAN ORGANIST
Richmond Staten Island
NEW YORK, N. Y.